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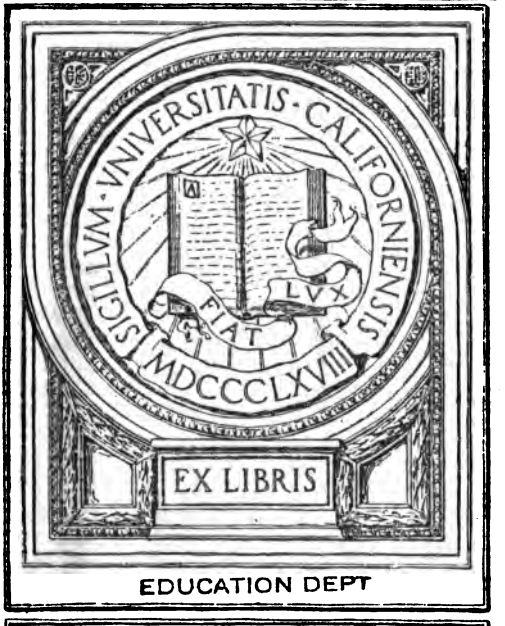
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LANGUAGE WORK IN ELEMENTARY SCHOOLS

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H.B.Wilson



EDUCATION DEPT

LANGUAGE WORK IN ELEMENTARY SCHOOLS

BY

M. A. LEIPER

WESTERN KENTUCKY STATE NORMAL SCHOOL

GINN AND COMPANY

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PREFACE

This book is offered to the educational public in the hope that it may assist teachers in our elementary schools to do more effective language work. For several years the author has taught classes in language methods in a normal school, and this book contains much of the matter that is presented to these classes. Many excellent textbooks in language are on the market, but no work that treats for the teacher's benefit all the approved forms of oral and written language work for all the eight grades has as yet appeared. Such a work the author intends this to be.

In the preparation of the matter on the following pages the author has not depended entirely on his own experience and investigations. He has had the active assistance of the supervisor and critic teachers of the training school of the Western Kentucky State Normal School. The discussions of the work in each grade have been criticized by some member of this staff of teachers, and the supervisor has read the entire manuscript and offered many valuable suggestions. For this service thanks are due to Miss Laura A. Frazee, former supervisor, and Misses Belle Caffee, Sue Proctor, Ella Jeffries, Lucie Holman, Nellie Birdsong, Nell Moorman, and Laura McKenzie, critic teachers. Thanks are also due to Messrs. Charles Scribner's Sons, Houghton Mifflin Company, E. P. Dutton & Company, D. Appleton and Company, Little, Brown, and Company, and David McKay for permission to use certain poems, which appear in Appendix B, as material for memorizing work.

M. A. LEIPER

BOWLING GREEN, KENTUCKY

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LANGUAGE WORK IN ELEMENTARY SCHOOLS

INTRODUCTION

Within the past fifteen or twenty years, leaders in educational affairs have become convinced that training in the use of the mother tongue has not produced the desired results. In generations gone by, the idea that one learns enough of his own language by absorption and imitation seems to have prevailed. To be sure, the grammar of the English language was studied, but this work consisted largely in mastering certain principles, with little definite direction as to their application in everyday speech. This old system has received justly merited censure, and another, fashioned on saner ideas, has taken its place.

Any system of instruction is measured by its fruits, and, according to this standard, the language work of the past has not been eminently successful, for the boys and girls of the past have not developed sufficient ability to speak and write the mother tongue correctly and elegantly. The result has been a healthy reaction against old ideas and methods,

and a new type of language work, which will undoubtedly produce better results, is now being universally adopted.

Importance of the Work

Language work is, without question, one of the most important subjects in the public schools. There is no study that so thoroughly permeates the work of all other subjects and that is so essential to their successful conduct. Ex-president Eliot, of Harvard University, puts in its proper place the ability to speak correctly when he says that any educational system should develop four powers: namely, (1) to observe accurately, (2) to register impressions correctly and clearly, (3) to draw correct inferences from this raw material, and (4) to express these inferences or thoughts in clear, forceful language. From one viewpoint every recitation is a language recitation. Language is the means by which the child receives from the printed page and from the teacher his impetus in thinking, and by this means he expresses the ideas which come to him as a result of both these incentive forces.

The teacher, therefore, who does not take cognizance of the language used in all the various recitations and try to bring it to a high standard of excellence will find the work of her regular language exercises barren of lasting results. She

must remember that the recitation periods of the day afford a constant field for applying in actual use the lessons learned in the regular language exercises. If, for example, she emphasizes the correct use of certain verbs or pronouns in the composition lesson, and then allows the pupils to disregard this knowledge in the language used in the history or physiology lesson the next period, it would be better not to teach the language facts at all, for such self-contradiction makes the language work little less than a huge joke.

Again, the importance of language work must be admitted when we realize how closely it is identified with the thinking process. Much of the ineffective work of the past has been due to a failure on the part of teachers to understand this fact. "No *expression* without *impression*" is a maxim which the teacher of language should learn early in her work. Max Müller said: "Language and thought are inseparable. Words without thought are dead sounds; thoughts without words are nothing. To think is to speak low; to speak is to think aloud." Plato said that thought and speech are one and the same process.

It is true that thoughts which are never expressed in words, in the form of either mental pictures or audible sounds, often flit across the panorama of the mind, but such thoughts are almost as ineffective in

shaping the life of the individual and of the world about him as are the early mists in keeping back the rays of the morning sun. Thoughts tend to find immediate expression in words, and those that do not do this are soon lost forever. Each word the child learns means a new mental picture, and mental pictures, or ideas, are the raw material out of which his thoughts are formed. For this reason language work that teaches the child to know and to use correctly these "signs of ideas," and that leads him to develop new thought and a desire to give expression to it, must be paramount in the development of a thinking, sentient being.

Language Reveals One's Character

Language is, moreover, the most universal means of revealing character and personality. There is no way by which an intelligent person can so readily read a man's past life and his cultural attainments as by his language. Some people express their ideas in paintings, others in architectural creations, and still others in music and other forms of art, but all men use language as a means of expressing the best, as well as the worst, within them. That "thy speech bewrayeth thee" is as true in determining character and culture as it was in revealing to the damsel of old that Peter was one of the Master's disciples. How very essential it is, then, to

have our sons and daughters trained to use the mother tongue correctly, for the most ardent supporter of the so-called practical education will rate this as a valuable asset in life.

Its Purpose in Public Schools

The purpose of language work in public schools is simple enough to define, however difficult it may be to achieve it in practice. The chief aim of language work, all will readily admit, is to lead our children to think accurately, to feel deeply, and to use the English language correctly. This is, of course, a very difficult task, for it is much easier to teach facts than to lead children to think about and apply these facts when learned. Form subjects are for this reason taught with great difficulty. The task is rendered a more serious one because children learn to speak by imitation largely, and because the language they hear from day to day unfortunately leads them into much error in speech. Moreover, this formation of undesirable habits of language usually gets the start of the teacher by about four years, for the child of six has been talking for about that length of time. It is little wonder, then, that under the old régime our boys and girls came out of the public schools with little more ability to speak correctly and elegantly than they had when they entered.

Evils of the Work in the Past

Much of the poor language work of the past has been due to the fact that the language exercises were too stiff and formal. Children abhor formality everywhere; it suppresses every impulse that prompts their activities away from school, and it destroys the light-hearted interest that is so abundant and necessary in child life. Formality checks thought, destroys interest, and keeps back that spontaneous outburst of expression that means so much in the development of thought and language power. The teacher that frowns upon a hearty laugh, or at the introduction into the class of some semblance of the play life outside of school, is not fitted to get good results in language work. The child's natural tendencies under ordinary conditions lead him to an open and frank expression of his thoughts and feelings. To assist in preserving a proper lack of formality in the work, this book emphasizes language games, story-telling (a child loses himself in telling an interesting story), and dramatization. The value of these and similar kinds of language work can hardly be estimated. Education is not a preparation *for* life so much as it *is* life, and any tendency in school work to keep alive the play instinct of child life without sacrificing anything else is to be highly commended.

Another mistake in the language work of the past has been the emphasizing of written work almost to the complete exclusion of the oral. The question of oral composition has lately become one of the most important ones before conventions of English teachers, and it is second to none in frequency among the discussions in educational publications. One of the distinct features of this book is the attempt to harmonize properly these two kinds of language effort. It is quite important that a person should be able to write effectively and well, but let us not forget that most of us talk very much more than we write. The power of habit in shaping language is therefore more effective in oral than in written speech. If one can speak correctly, it is quite likely that he will write correctly; for, as Chubb says, "As are a child's habits of oral expression, so will his habits of written expression tend to become; or, in other words, his written language will be predetermined by his previously acquired oral habit and practice." Oral language work is more difficult to handle, and demands more energy and tact on the part of the teacher, but the results are commensurate with the effort. We have neglected oral work in the past, and dearly have we paid for it. Oral composition should be as systematically and deliberately planned and executed as the written work. In the lower grades the oral

should predominate; in the higher grades the two should stand side by side. If this balance is carefully maintained, two great mistakes in the language work of the past will be corrected.

The Importance of Correlation

Language study to-day does not stand out as a separate and independent subject, but is the core of all other subjects in the course, and in turn draws its inspiration and material from them. History, physiology, geography, nature study, etc. now furnish a laboratory for the practical demonstration of the principles worked out in the language classes, and in turn yield for the use of the language work abundant raw material in the form of live subjects that draw from students a quick and ready response. For example, it is a mistake to think of language work as separate and distinct from history. The work of the two are inseparable, for without the other neither can be successfully and completely taught. The enrichment of language material brought about by the introduction of historical subjects for story-telling and dramatization, of geographical scenes and excursions for description and narration, of practical lessons in physiology and hygiene for exposition, etc. opens up the floodgates of thought and expression. This new ideal of proper correlation among the various subjects of the course, especially

as it applies to the use of these original sources of supply, has given to language work a new life and vigor impossible under former conditions.

Motivation in Language Work

A great mistake in present-day language work is the failure to give to the child an incentive to talk and write that is strong enough to produce an absorbing interest. This is sometimes called the *motivation* of language work, which means that the child's mind is stimulated with interesting ideas, and that free and ready expression is brought about by a motive which may be either a desire for self-expression or a more formal one which is developed by an outside interest and directed by the teacher.

Children learn fastest under the stress of interest. To be convinced of this fact one need only notice how much more readily the language of the playground is adopted by the child than that of the classroom. Writing a composition simply for the sake of writing it furnishes no motive and develops little language or thought power.

The letter form, therefore, is the form in which the majority of the compositions, especially in the lower grades, should appear, for in this way an audience is furnished. No opportunity to compose real letters for specific purposes should be lost. Stories to be used in the lower grades may be composed

by classes and individuals in other grades, poems memorized should be repeated in public or at home, and the best plays written or adapted by the various grades should, whenever possible, be presented on public occasions. In fact, no school or home situation should fail to supply a real motive for language work.

Correcting Errors in Language

The task of developing habits of correct speech in the child of six, who has already acquired many undesirable habits, and who has incorrect and inelegant speech on every hand to lead him astray, is herculean. Only constant effort on every occasion during his school life will bring even a measure of success. The child should be given to understand at once that there is a right and a wrong in usage, and that unceasing war will be made on the wrong. Of course this will be done in a kind and sympathetic way, especially in the lower grades. Incorrect usage should always be corrected at the time the error is made. Every recitation during the day should be characterized by the same watchfulness on the part of the teacher that he gives to the exercises of the regular language period.

It is a potent fact that children learn to speak the mother tongue by imitation, and for this reason unconsciously fall into wrong habits of speech. The

average individual is wholly unconscious even of the most flagrant errors in his speech. A middle-aged teacher in one of the writer's classes excused himself for saying "I taken" in a recitation on the ground that he was not conscious of the mistake. The school must in some way force children to see and be conscious of their language sins. To-day we are learning that in most cases it is a moral sin to be sick; children must be taught that it is just as much a sin to do violence to the mother tongue. The work of correcting errors in speech may be done in an interesting way by having children observe for a given time the language of certain classmates or other individuals and make a written report to the class or teacher. Later, each pupil should in a similar manner observe and at given intervals report on his own speech. A Language Vigilance Committee of three or more in each class, the personnel of which should change from week to week, may help very much to improve the language of the school and community.

In a word, a language conscience must be either aroused or implanted in every child. He must be taught to recognize errors in the speech about him and to have a desire to rid himself of those found in his own speech. Bad habits are best uprooted by developing good ones in their stead. Much positive teaching of correct form must therefore be done.

This is one of the main purposes of memorizing good poetry, of language games, of dictation work, and of the constant correction of errors in both oral and written compositions.

Connect Principle and Practice

The chief concern of the teacher in her language work is that children should put into actual use in everyday speech the language facts learned from day to day. *Connect principle and practice* should be the watchword. Failure to do this has been the great error of the past. The process is necessarily one of habit-building, and in the work three things must be accomplished, as stated by Gilbert and Harris in their "Manual to Guide Books to English," p. 6: (1) *focalization of consciousness* upon the process to be made automatic; (2) *attentive repetition* of this process; (3) *permitting no exceptions* until automatism results. It is hoped that the following pages will assist teachers, who may chance to use the suggestions found therein, to achieve this goal. The teacher of language will find in each of the different kinds of language work outlined in this book an opportunity to apply one or more of these three necessary principles. If this standard is not maintained, language work will be a failure and will hardly justify its place in our elementary-school curriculum.

The Teacher's Language

"If the blind lead the blind, both shall fall into the ditch." Since children learn to speak the mother tongue by imitation, it follows, as surely as night follows day, that no teacher whose language is not at all times pure, correct, and accurate is fit to instruct the young. Small children, especially, who are at the most impressionable period, idealize their teachers and are quite sure to adopt, both consciously and unconsciously, their errors of grammar and rhetoric, as well as their tones and mannerisms. Too much emphasis cannot be placed on the importance of a high standard of excellence in the language of the teacher.

To be sure, it requires a large variety of standards of excellence to be a successful teacher of language in the elementary school. Not only should her language be of a high standard, but she should be thoroughly conversant with the correct ideals, purposes, and methods of the subject, and with child psychology in its relation to the development of language power. No other individual has any moral right to enter the sacred confines of a school as an instructor of the young. This standard in the preparation and development of the elementary teacher must be reached before we can hope for very definite results from her language work.

The Letter in Composition Work

Not enough emphasis is placed on letter-writing in our elementary schools. Much time is spent in written composition work, but boys and girls, on leaving school, too often do not have adequate proficiency in this most important form of composition. The author's experience in instructing young teachers for the past eight years convinces him that a large proportion even of these have not been taught and do not know some of the fundamentals of the letter form. Recently there entered his classes from a city of 15,000 inhabitants a public-school graduate who did not know how and where to arrange the date line of a letter, and this case is not altogether an exceptional one.

Most people compose little except letters. This is sufficient reason why unusual emphasis should be placed on the letter form. In the lower grades at least three fourths of the composition work, whether narrative, descriptive, or expository in character, should be written in letter form, while in the grammar grades the proportion may be reduced to one half or one third. In addition to the fact that the letter is more practical, it makes the work, especially in the lower grades, more interesting because it affords an audience. The various kinds of letters — social, business, etc. — should be emphasized in the grammar grades.

The Importance of the Dictionary

A fact often overlooked by teachers of elementary language work is that the use of the dictionary is a *sine qua non* in assisting a child to use effectively his language tools — reading, speaking, and writing. Words are the "signs of ideas," which are the raw material from which thought is made. As Howell puts it, "Words are the soul's ambassadors who go abroad upon her errands to and fro." Every new word learned by the child means greater thought range and another idea added to his mental content. Most people have too small a vocabulary, and one of the best means of remedying this fault is to lead children to form the habit of using the dictionary.

Every child in the fifth grade and above should possess and use a dictionary. It should be used both at the desk and in the class to learn the meanings of all new words and to study the different colorings and connotations that belong to words already learned. The ingenious teacher will devise interesting methods of doing this work. Too great emphasis cannot be placed upon it as a necessary part of language development. In choosing a dictionary for use in elementary schools great care should be exercised to get one whose meanings are definite and not mere synonyms.

Diagramming and Parsing

In most schools, particularly in rural schools, too much time is spent in diagramming and parsing. With reference to the former, it is not possible to make any exact statement as to the amount that may profitably be done, for the teacher will have to make the prescription suit the patient in each individual case. Some children will need much of it; others may soon put it aside. It is a work that should be discarded by the class as soon as the constructive imagination can grasp abstract relationships without the aid of the diagram. Some children think almost entirely by images — thing-thinkers; others may cast the image aside and get the thought directly by abstract thinking — idea-thinkers. The former class needs the diagram constantly; the latter may discard it perhaps early in the eighth grade. The teacher should therefore know the thought habits of her children, and she may then eliminate much of the time wasted in diagramming.

Parsing is a necessary evil, but it is a dangerous instrument in the hands of a poor teacher. It develops logical thinking and accuracy of speech, but the time spent in doing this work, especially in rural schools, should be reduced by one half. If the language facts are taught inductively and understandingly, there is little need of parsing work except

as a kind of closing test. Let the teacher have her classes parse one fourth or one third of the words assigned for that work in the various places in the text which the class is using, and then let her test the knowledge of the pupils by some other method. Words for parsing at sight may be picked out at random from the preface, introduction, or elsewhere, or specific questions in regard to irregularities in the use of certain words taken at random may be asked. This will avoid the monotony of much parsing, and at the same time will develop thought power.

The Literary Society and the School Paper

A society to meet twice a month (on Friday afternoon perhaps), in which debates, plays, memorized selections of prose or poetry, original stories, etc. may be presented, is a wholesome adjunct to the more theoretical language work of the classroom. This not only offers a place where the child may practice the language facts learned in the recitation, but motivates language work and develops great interest. Children should have opportunities to perform more pretentious feats of language than those which the classroom affords; during the preparation and performance, pupils will unconsciously acquire good habits of language and a ready expression before an audience.

The literary and debating society is especially effective in village and rural schools, for it serves as a beginning around which various forms of social activity may spring up. It may be difficult to develop a live society of this kind in city schools.

In many schools a weekly or monthly paper is published by the children. This enterprise is more likely to succeed in towns of four thousand or over. And yet the writer has seen a most attractive and successful little paper of this kind printed in a school of only three hundred pupils.

Standards of Achievement

Sound pedagogy and scientific method demand that teachers shall be able to measure by some definite standard the progress of their pupils. Efficiency in teaching language demands that there shall be in every grade a definite program of action and a means of determining when the desired results follow. In language work such a system of measurement is difficult to outline, because the standard to be reached includes not only knowledge of many principles but the ability to put these into practice in oral and written language; and yet it is very essential that every teacher should have some such system. Under Purposes and Aims at the beginning of the matter in each grade the general standards for the year's work are given, while at the

close, under Technical Matters, are found the grammatical principles, including capitalization, punctuation, etc., that should be mastered both in theory and in practice. For the purpose of testing the progress in oral and written speech the writer recommends very highly Thompson's "Minimum Essentials in Language."[1] Each of these sheets contains from one to two hundred questions, which were selected, graded, and tabulated after several years' experiment.

A Final Word to the Teacher

The outlines and terminology of this book are for the guidance of the teacher only, and for this reason they could have no meaning for the pupil. The discussions frequently contain such terms as 'exposition,' 'narration,' 'unity,' 'time sequence,' etc., but these terms should never be used in directing the work, unless it be in the eighth grade, where their use would prepare the pupil for the first year's work in the high school. This explanation gives the reason for what will seem to be an undue emphasis placed, in this book, on the *forms* of discourse, when the more important thing is their *functions*.

[1] Published by Ginn and Company, Boston. 25 cents for 100 sheets.

LANGUAGE WORK BY GRADES

GRADE ONE

I. ORAL LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Conversation Exercises.
2. Observation Lessons and Reports.
3. Story-Telling: (*a*) Reproductions; (*b*) Creations of Fancy.

IMITATIVE EXPRESSION.

1. Memorizing Work.
2. Dramatization.
3. Language Games.

II. WRITTEN LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Single Sentence Work.

IMITATIVE EXPRESSION.

1. Copying Work.
2. Dictation Exercises.

III. GENERAL WORK

DESK WORK.

1. Word Cards.
2. Letter Cards.

TECHNICAL MATTERS.

PURPOSES AND AIMS

The purpose of language work in the first grade is to stimulate thought and feeling, and to broaden and enrich the child's vocabulary that he may give expression to these mental states in correct phraseology. Oral expression is at this stage the child's chief means of expressing his growing intellectual life, and it is the business of the teacher in this grade, therefore, to concentrate her efforts upon this part of the work. All very common errors in language should be unceasingly, and yet kindly, corrected, that some definite progress may be made in this direction. Making correct and complete statements should become a fixed habit before the second year's work is begun. Very little written composition should be attempted this year, certainly not before the last two or three months. After the first few weeks of school, however, some written work, consisting of copying words and sentences from the board or from the reading lessons, may be done on the blackboard or with soft pencils on unglazed paper. By the close of the year the child should be able to write his own name and home address, and to take very simple dictation work. Let the teacher remember that the expression of thought must be open and frank if it is to be of any value in language development, and consequently that the first step here will be to win the friendship and complete sympathy of the children.

GRADE ONE

I. ORAL LANGUAGE WORK

Original Expression

1. *Conversation Exercises.* The ability to think accurately and to give correct expression to his thoughts is the most important possession the child can have. The first duty, therefore, that confronts the teacher in this grade is to assist the child to take the first steps toward this end. At first this can be done best by drawing out in the form of free and general conversation the expression of thought on matters closely connected with the life and interests of the children. For the first two weeks, or perhaps longer, no other kind of language work should be attempted.

The method used in this work should be to elicit simple and spontaneous statements from the children, both by suggestion and by question, until by degrees they are led to direct their remarks to each other. At first the teacher should not be too careful as to the order and conciseness of what is said. The questions asked by the teacher should always be such as demand specific answers. That she may be successful in developing freedom and spontaneity,

the teacher should take advantage of every opportunity to converse with the small children before school each morning, on the playground, and on the way to and from school. This will develop a bond of sympathy between teacher and pupil, and will help to break down the barrier raised by timidity on the part of the child.



CONVERSATION SHOULD BEGIN WITH PETS AND PLAYTHINGS

The teacher should always be sympathetic in her attitude, and the children should never be allowed to get the idea that the conversation period is a regular language exercise. For this reason the correction of mistakes in this and all other exercises of the day should at first be done sparingly, and largely by example. Unsuspected openings may be found for substituting the correct for the incorrect form, thus winning the child's ear to the correct expression and leading him to use it unconsciously. Later in the year, however, a few of the commonest errors should be chosen for unceasing correction. Such mistakes as the following will very likely be heard: 'come' for 'came,' 'seen' for 'saw,' 'have got' for 'have,' 'git' for 'get,' 'don't' for 'does n't,' 'ain't' for 'am not,' 'is n't'

or 'are n't,' double negatives, plural nouns with singular verbs, etc. In the child's speech a very important goal to be reached is complete, full statements in recitations. The teacher should lead the way by constantly speaking in this manner and by assisting the children to do likewise.

The following suggested grouping of subjects suitable for use in the conversation exercises is made in order to give the teacher assistance in beginning the work. Other subjects suited to individual localities may be added by the teacher as she thinks best.

a. The home: what father, mother, brothers, and sisters are doing; animals on place; pets; playthings.

b. Growing things: corn, cotton, wheat, oats, potatoes, and all the things that grow in field, orchard, or garden; flowers, shrubbery, trees, and weeds, both wild and domestic, in yards and on roadsides.

c. Animals: domestic, such as the horse, cow, dog, hog, sheep, etc.; wild, such as the rabbit, squirrel, opossum and, after the circus, the lion, elephant, giraffe, etc.

d. Birds (all in the community): color, songs, habits of life, good or bad for fruits and crops.

e. Holidays and seasons: Columbus Day, Thanksgiving, Christmas, New Year's, Lincoln's Birthday, and Washington's Birthday; fall, winter, spring.

f. Pictures of action and of animal life, such as those of Bonheur, Landseer, and Millet and the best illustrations of Mother Goose, may be found interesting in this grade. Little description work with pictures should be done before the second grade.

g. The teacher should occasionally lead the conversation into a discussion of good manners (such as correct behavior at

table, courtesy to women and girls, consideration for old people and younger children) and personal neatness (care of the teeth, nails, shoes, and hair, and attention to details of dress, etc.).

2. *Observation Lessons and Reports.* Children should be taught early to see things in the world of nature and art, and to describe and make statements about them. After interest has been aroused, in the conversation period perhaps, about some object closely related to the life of the children, they may be asked to observe it carefully for a day or two. The result of these observations should then be given in the form of oral reports in the language class. These reports should be given in a free and open conversational style, assisted perhaps by an occasional question from the teacher. Later in the year, reports consisting of several well-connected sentences may be expected. This is a good place to teach many facts about nature study, agriculture, domestic science, and the various manufacturing and industrial activities. The method of presentation should be varied. In addition to the plan outlined above, the following devices may be found suggestive:

a. Have the children go to the windows or to the front door for a moment. When they return, have them report what they have seen. Complete statements should be required in these reports.

b. Have the children observe things in the schoolroom by asking them to name all the flowers in the vases or to name the prettiest thing in the room.

c. To test the imaging power of the children, ask them without previous notice to tell what they saw on the way to school or at the county seat on the last visit, what they ate the day before at supper, etc.

d. Large pictures that deal with subjects closely related to child life may be used for this purpose. The child should be expected merely to tell what he sees, and not to describe the objects except in a very general way. Only scenes of life and action should be used, such as the animal pictures of Bonheur and Landseer, and those of Millet which give scenes of action, as "Feeding her Birds."

3. *Story-Telling.* The story is one of the most effective instruments in the hands of the teacher in the lower grades. The telling of reproduced and original stories increases the ability to do two things, for, in addition to the increased power of expression gained in this way, the child's imaging power is greatly strengthened. After a preliminary discussion of characters and principal ideas involved, a story is told, sometimes read, to the children, after which they are led to discuss it and ask questions about it. Reproduction should never be expected until the children can ask intelligent questions about the story and have a single complete impression of it as a whole.

After new stories are learned and repeated, frequent opportunities should be given the children to tell those they liked best. Correct language and complete statements should be a goal throughout, and

yet the most important thing to be developed is vivid imagination, which leads the children to enter heart and soul into the story, and to tell it so as to make others enter into it in the same way. Only short stories are suited to the work in this grade. By the end of the year each pupil should be able to tell in a pleasing manner several stories from beginning to end. The children should be encouraged to tell these stories to their fathers and mothers at home.



A STORY ALWAYS HOLDS THE ATTENTION OF CHILDREN

As has been indicated above, the story work affords an excellent opportunity for training the constructive imagination. To this end children should be encouraged to tell stories constructed entirely by themselves. They may be asked to imagine they are, for example, a lion in the woods or a flower in the yard or schoolroom, and to tell little simple stories in keeping with the objects impersonated. Another simple device is to have the children hide their faces in their hands on the desks and dream for a few moments. The dreams are then told in the form of stories. In this work care should be exercised

to keep the children from indulging in flights of imagination that are wild and hurtful.

The stories that appeal especially to children in the early grades are Grimms' fairy tales, Hans Andersen's stories, Mother Goose rimes, and the mythological stories and folk tales of many lands. Stories of Indian and primitive life are pleasing to children, while those that teach lessons of good manners and morals, and of hygiene and personal habits of cleanliness etc., should also be given a place.

The following stories, from the above sources, are especially suitable for use in this grade:

Jack and the Bean Stalk.
Little Red Riding-hood.
The House that Jack Built.
Jack the Giant Killer
Tom Thumb.
The Shepherd Boy.
Cinderella.
The Hair and the Tortoise.
The Fox and the Grapes.
The Crow and the Pitcher.
The Lion and the Mouse.
The Little Red Hen.
The Three Bears.
Aladdin, or the Wonderful Lamp.
The Fox and the Cat.
The Wolf and the Lamb.
The Dog in the Manger.

"The Lion and the Mouse," one of Æsop's fables, is given below with a suggestive series of questions that may be used in introducing a discussion of the story after it has been told to the children.

THE LION AND THE MOUSE

A lion lay at full length one day, sleeping under a shady tree. Some mice, in scrambling after crumbs that he had dropped, awoke him. Laying his paw upon one of them, he was about to kill it, when the little animal cried, "Oh, please,

sir, don't kill me! If you will only spare my life, I will do as much for you sometime."

The lion smiled and let him go. Not long after that some hunters spread a net in the woods in such a way that the lion ran into it and could not get out. The more he struggled, the closer were the strong cords drawn about him.

The mouse heard him roar and ran to his aid. "Lie still awhile and I will get you loose," said he. Then with his sharp teeth he soon gnawed the ropes in pieces.

"You smiled at me once," said he, "because you thought I was too small to save your life. But have n't I kept my promise?"

QUESTIONS

Why did the lion lie down for a nap? Was it in the morning or in the evening? How do you suppose the little mouse felt when the lion caught him? What did the other mice do? Do you suppose the lion thought the mouse would ever be able to save his life? Tell what the little mouse probably said to the lion and later to the other mice when the lion let him go. Do you think he was very happy? Why could n't the lion free himself from the net? Who spread the net? What would the hunters have done with the lion if the mouse had not freed him? Was the little mouse glad to help the lion? Why? How did he set the lion free? Did you ever notice how sharp the teeth of a little mouse are? Did you ever see a garment at home that mice have eaten holes through? What do you suppose the lion said to the mouse?

Imitative Expression

1. *Memorizing Work.* Poetry is the form in which the literature of every people has first appeared. It is therefore one of man's natural means of expressing the music in his soul, and for this reason it appeals to child nature more than prose. The kindergartners have taught us, through their emphasis on

rhythm, that the memorizing of poetry is but developing a natural feeling for rhythm that will later grow into a love for music and poetry. The study and memorizing of poetry, moreover, affords an excellent introduction to the study and appreciation of literature, and stores the child's mind with beautiful phraseology that will be quite sure to have a good influence upon his language in after life.



LITTLE BOY BLUE

Pictures, or crude drawings made by advanced pupils, may be used in memorizing or story-telling

Only short poems, such as "Jack Horner," "Little Boy Blue," "Old King Cole," or Stevenson's "The Rain" and "At the Sea-side," should be used at first. Before the poem is read or recited, it is sometimes well to tell a short improvised story bearing on the thought of the selection. This will arouse interest, secure attention, and put the imagination to work. The poem should be repeated or read several times, with short discussions after or during each reading,

to lead the children to understand the thought and image the pictures contained in the poem, for the poem is taught for its thought as well as for its rhythm. The teacher should make careful preparation for this work by reading the poem aloud until she can recite it with effect and be at ease before the class.

The memorizing and repeating will have to be done line by line, the rate of progress being determined by the teacher. No more than one stanza should be attempted in one day. The method of reciting should nearly always be individual. If the teacher can find a picture illustrating the general idea of the poem, it would be well to hold it before the eyes of the children as they memorize, to intensify the mental images being formed; or they may be asked to close their eyes and lay their heads upon the desks while the teacher repeats the poem for the same purpose.

The best verses for memory work in the early part of the year are the Mother Goose rimes, such as

Little Jack Horner	Hey Diddle Diddle
Old Mother Hubbard	Jack and Jill
Old King Cole	This Little Pig went to Market
Little Boy Blue	Humpty Dumpty

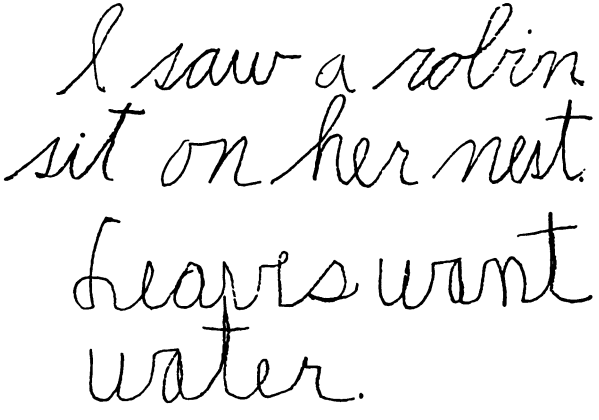
Later such as the following may be learned:

Stevenson, R. L.: The Wind; The Rain; Where Go the Boats.

Rossetti, Christina: Who has seen the Wind; Boats Sail on the Rivers.

TENNYSON, ALFRED: Little Birdie.
WATTS, ISAAC: The Busy Bee.
FIELD, EUGENE: The Rock-a-by Lady; Wynken, Blynken, and Nod.
BROWNING, ROBERT: Pippa's Song (from "Pippa Passes").
KINGSLEY, CHARLES: The Lost Doll.

Poems which are significant at certain seasons, or on special days and occasions, such as fall, winter,



FIRST-GRADE ORIGINAL COMPOSITION. SIXTH AND SEVENTH MONTHS

Christmas, after a snow or frost, etc., should be used at such times. Selections that call the attention of the child to the beauties and grandeur of nature should also be given a place.

Two poems are given below with suggested sets of questions that may be used to arouse interest in the poem, to teach the thought involved, and to intensify the mental pictures contained.

LITTLE BOY BLUE

Little Boy Blue, come blow your horn!
The sheep's in the meadow, the cow's in the corn.
Where's the little boy that looks after the sheep?
He's under the haystack, fast asleep.
Will you wake him? No, not I;
For if I do, he'll be sure to cry. — MOTHER GOOSE

QUESTIONS

Why is the little boy called Boy Blue? Where does he live? What work has his father given him? Where should the sheep be? Where should the cow be? What harm will they do? Where is Little Boy Blue? What tells you he is in the country? What time of the year do you think it is? Why? How does the farmer care for his sheep and cows in summer?

THE RAIN[1]

The rain is raining all around,
It falls on field and tree,
It rains on the umbrellas here,
And on the ships at sea. — ROBERT LOUIS STEVENSON

QUESTIONS

Who is talking in the poem? Where is he? What does he see? (Here have the complete picture described — the little boy inside standing at a window, looking out across a field with a tree in it to a street where people are walking and across to the ships on the ocean.) Shut your eyes and see the picture. Imagine you hear the raindrops. What does the rain fall on? Tell me about a trip you took in the rain.

2. *Dramatization.* Stories and poems in which the dramatic element predominates may be rendered in the form of plays with great profit and delight

[1] Used by permission of Charles Scribner's Sons.

to the children. This work has, within the past ten years, come into special prominence in the primary grades as an approved type of language work. The imitative and play instinct is especially strong in children. In allowing this instinct to assert itself the teacher will do much to develop the imagination and to assist the child in overcoming much of his timidity and self-consciousness, which are likely to



MOTHER GOOSE PLAY GIVEN BY FIRST-GRADE CHILDREN

be abnormal during the first year at school. The success of the work depends on the perfect freedom exercised by the children.

The story to be dramatized should be read aloud by the teacher two or three times. This should be followed by a discussion of the thought and characters involved. The children should be led to decide what characters are necessary to act the play and how it may be staged in the schoolroom. Where

variations or additions are to be made in the dialogue, the children should be led to do the work; or, in a play based on a story that does not have any dialogue in it, the dialogue may be entirely made up by the children. Originality should be exercised in this work, and the extent to which this shall be done should steadily increase from grade to grade.



BAA, BAA, BLACK SHEEP

Two renderings of the play, with new actors the second time, are sufficient for the first day. This ought to be repeated the next day, or perhaps a little later, and again in a week or so, that the play may be thoroughly mastered and given pleasingly without prompting. If the play is rather long, a single act is enough to be attempted each day until the whole is ready for presentation. The teacher must remember that at the beginning only very short and simple rimes or stories should be used.

Much interest may be aroused by having the children impersonate the characters in the reading lessons that contain considerable direct discourse. They will at first act the parts as they read them, and later, if the selection is interesting and not too long, they may dramatize it.

There are on the market only a few books which contain plays suitable for the lower grades. For a list of such books see page 257. Mother Goose rimes, Æsop's fables, Grimms' tales, and other fairy stories are especially good for this work. Nearly all the readers in the lower grades contain selections that may be dramatized.

Two short rimes are dramatized below as practical examples of this work:

BAA, BAA, BLACK SHEEP

Baa, baa, Black Sheep,
Have you any wool?
Yes sir, yes sir,
Three bags full.
One for my master,
And one for my dame,
And one for the little boy
Who lives down the lane.

PRELIMINARY STEPS: After learning the rime the children are led to decide what characters are needed for the play and what children shall represent these characters. The most convenient place in the schoolroom is chosen for the play, and the staging is decided upon.

CHARACTERS: BLACK SHEEP, LITTLE BOY, LITTLE GIRL, and several other Children.

SCENE: A group of Children playing on a lawn (space in front of the teacher's desk) as BLACK SHEEP is seen walking up the road (aisle).

BLACK SHEEP. [*Walking down the road*] Baa, baa!

LITTLE GIRL. Oh, I hear a sheep; let's go see him.

[LITTLE BOY *and* LITTLE GIRL *run to the gate.*]

LITTLE GIRL. Good morning, Black Sheep.

LITTLE BOY. Good morning, Black Sheep, have you any wool?

LITTLE GIRL. Have you much wool?

BLACK SHEEP. Yes ma'am, yes sir, three bags full: one for my master, and one for my dame, and one for the little boy who lives down the lane.

LITTLE BOY. Won't the master be glad!

LITTLE GIRL. Yes, and the dame will make a nice sweater and a warm dress out of the wool.

LITTLE BOY and LITTLE GIRL. [*Clapping their hands*] You are the best sheep in the world!

BLACK SHEEP. [*Starting down the road*] Baa, baa!

LITTLE BOY. Good-by, Black Sheep.

LITTLE GIRL. Come back to see us sometime, Black Sheep. Good-by.

LITTLE BOY *and* LITTLE GIRL *return to lawn and rejoin Children at play. All the Children then return to seats.*

LITTLE BOY BLUE

Little Boy Blue, come blow your horn!
The sheep's in the meadow, the cow's in the corn.
Where's the little boy that looks after the sheep?
He's under the haystack, fast asleep.
Will you wake him? No, not I;
For if I do, he'll be sure to cry.

PRELIMINARY STEPS: The story is introduced and the characters are chosen in the manner shown in the preceding play.

CHARACTERS: FIRST CHILD, SECOND CHILD, several boys for Cows, several girls for Sheep, LITTLE BOY BLUE, a Dog.

SCENE: A meadow in one corner of the room; a cornfield in the opposite corner. Four chairs with backs inside for the haystack in the meadow. LITTLE BOY BLUE lies asleep on two of these chairs. The girls in the corner which represents the meadow; the boys in the opposite corner, which represents the cornfield.



A SCENE FROM LITTLE BOY BLUE

Played on the lawn in front of schoolhouse by first-grade children

FIRST CHILD *discovers sheep in the meadow and cow in the corn. Walks about the room, calling* LITTLE BOY BLUE

FIRST CHILD. Little Boy Blue, O Little Boy Blue, come blow your horn; the sheep's in the meadow and the cow's in the corn.

[FIRST CHILD *meets* SECOND CHILD.]

FIRST CHILD. Have you seen Little Boy Blue anywhere?

SECOND CHILD. Yes, he is here under the haystack, fast asleep.

FIRST CHILD. Will you wake him, please?

SECOND CHILD. No, not I, for if I do, he'll be sure to cry.

FIRST CHILD. I will, then. [*Goes to* LITTLE BOY BLUE *and shakes him*] Little Boy Blue, O Little Boy Blue, come blow your horn; the sheep's in the meadow and the cow's in the corn.

[LITTLE BOY BLUE *jumps up and, after rubbing his eyes a moment as if crying, blows his horn.*]

LITTLE BOY BLUE. Toot-toot, toot-toot.

[*A boy (the* Dog) *rushes first to one corner and then to the other, driving the sheep from the meadow and the cow from the corn. The children all retire to their seats.*]

(The three parts, First Child, Second Child, and Little Boy Blue should now be assigned to three other children and the play be given a second time.)

3. *Language Games.* Didactic teaching seldom reaches the young child, because a natural interest is hard to arouse in this way. The most effective efforts at this stage are those that utilize the play instinct in child life. Nearly all growth in language power comes when the interest is high, as it is when the play element is introduced into school work.

For these reasons the language game is a most effective means of getting children to speak correctly without knowing that this is the teacher's purpose. It is intended merely to supplement the regular language work, and should be looked upon by the children as play and nothing else. It may be effectively used in the first three grades and sometimes in the fourth, and is so planned that every child in the class may have a part in the play work.

The teacher should keep a record of the commonest mistakes made by the children and should plan

the games so as to correct these. The following mistakes will very likely be heard: 'come' for 'came'; 'seen' for 'saw'; 'set' for 'sit'; 'done' for 'did'; 'run' for 'ran'; 'laid' for 'lay'; 'has rang' for 'has rung'; 'ain't' for 'is n't,' 'are n't,' or 'am not'; 'I've got' for 'I have'; 'It's me' for 'It's I'; 'them' for 'those'; double negatives; plural subjects with singular verbs.

These language games, each of which can be played in a very few minutes, may be used to fill in at any odd time. The best results are achieved if the children are allowed to play the games as a reward for work well done or as a means of recreation. There are on the market only two books that outline for the teacher's use games of this character (see p. 256 for the names of these).

To correct 'Ain't.' One child is asked to think of a word, as, for example, 'cat.' He says, "I am thinking of a word that rimes with 'cat.' Jim, what is it?" "Is it 'rat'?" is the reply. "No, it is n't 'rat,'" replies the leader. He continues giving this answer until some one guesses the word he has in mind, which may be 'fat,' or 'mat.' The child that guesses the word becomes the next leader.

To correct 'It's Me.' After the game is explained to the children, one child is asked to leave the room for a moment. While he is out, let someone move the teacher's bell or eraser. The child is called back and begins asking, "Who moved the bell? Was it you, Will?" The answer is probably, "No, it was

not I." The questions are continued until the right person is asked, when the answer is, "Yes, it was I." Another child is then asked to leave the room and the performance is repeated. This game may be varied in such a way as to emphasize the use of all the nominative cases of pronouns after copulative verbs.



LANGUAGE GAME TO CORRECT 'HAVE GOT'

To correct 'Have Got.' The children may be asked to bring to school some morning as many flowers, weeds, or bits of shrubbery as they can. These are placed on a table, and each child is asked to pick up one of the plants. When this has been done, they are asked to tell, one by one, what plant they have. The answers will be such as "I have a rose" or "I have a ragweed." This is good nature-study work.

In an observation covering two months the critic teachers in one of the largest normal-school training

schools in the United States found the following mistakes common among the children in the first three grades:

1. Objective case used as subject of finite verb: Henry and *me* are going.

2. Objective case after copulative verbs with subject nominative: It is *me*. Was that *him*?

3. False agreement of subject and verb: The boys *is* gone.

4. False agreement of pronoun and antecedent: Every boy got *their* apple.

5. Adjectives for adverbs: She sees *good*.

6. Nominative case after transitive verbs: She told Mary and *I*. *Who* did you see?

7. Nominative case after prepositions: He gave it to you and *I*.

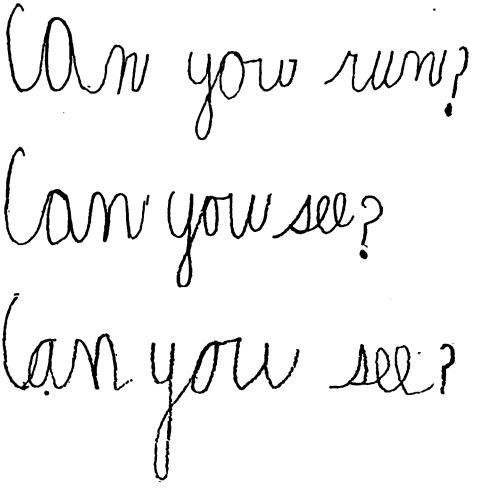
8. Errors in verb forms: 'Seen' for 'saw'; 'lay' for 'lie'; 'done' for 'did'; 'sung' for 'sang'; 'knowed' for 'know'; 'brung' for 'brought'; 'come' for 'came'; 'don't' for 'does n't'; 'ain't' for 'is n't' or 'are n't.'

II. WRITTEN LANGUAGE WORK

Original Expression

Not until the latter part of the year should the child be expected to put into written form any statements of his own composition. After he has learned to write a little by copying words and sentences from the board or from the primer, and has made up

original sentences with letter cards and word cards, he may be led to write short sentences of his own composition on the board or with soft pencil on unglazed paper. A story or poem previously learned may offer ideas for the sentences. Pictures of action and of



FIRST-GRADE COPYING WORK. FIFTH MONTH

animal life may also be used for this purpose. In this work the child should always be required to use script.

Imitative Expression

In this grade the child should learn to write his own name and home address. After a few months he should also have considerable practice in copying script sentences from the board or from the primer. Toward the close of the year short sentences may be

I saw some little
robins in the nest.
The mother robin fed
her little ones to day.
The mother robin
hatches her little robin.
I saw a robin
build his nest.

FIRST-GRADE ORIGINAL COMPOSITION WORK. EIGHTH MONTH

dictated to the children by the teacher. These sentences may be written on the board or on unglazed paper.

III. GENERAL WORK

Desk Work

1. *Word Cards.* After the children have learned a number of words in the early part of the year, sentences may be composed at the desks with cards

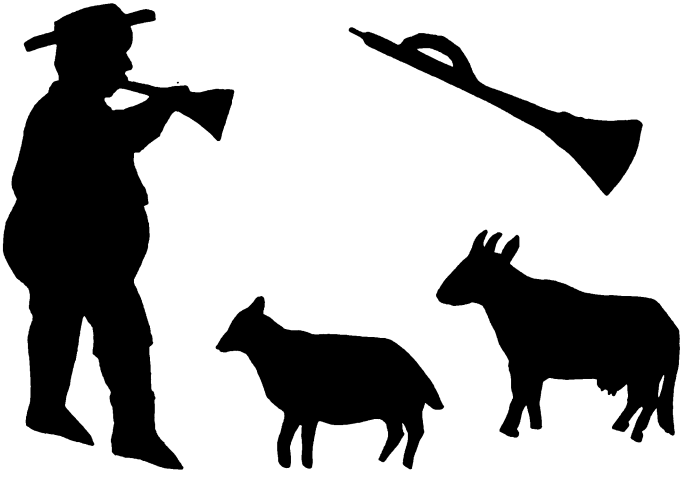


Oh, dandelion, yellow as gold,
What do you do all day?
Just wait here in the long green grass
Till the children come to play.

HECTOGRAPH AND COPYING WORK. SIXTH MONTH, FIRST GRADE

on which these words are written or printed. Any teacher can make in a short time enough of these cards for a small class. They may be made out of manila paper of postal-card weight, which costs only five cents a square yard, or eight cents for heavier weight.

The following directions give in detail the method of making word cards: "Take a piece of manila



LITTLE BOY BLUE

Desk work with scissors

paper and mark it off with a pencil into spaces one by one-half inch. In the spaces write with pen and ink the words as they are learned. Make at least as many duplicates of this sheet as you have pupils. Cut up the sheets. Put each full set of words, with a number of duplicates, into an envelope or a spool box, upon which you have written the child's name.

Add to these sets as the list grows. Words that begin with capitals in the sentences given on the blackboard or strips should appear in the same form on the cards. The word with the small initial letter (if it is not a proper noun) can be given later."

In rural schools where four or more grades are taught by one teacher the work may, as a rule, be inspected at the desks by older pupils. This will

a	a	a	a	a	a
b	b	b	b	b	b
c	c	c	c	c	c
d	d	d	d	d	d
e	e	e	e	e	e

Front

A	A	A	A	A	A
B	B	B	B	B	B
C	C	C	C	C	C
D	D	D	D	D	D
E	E	E	E	E	E

Back

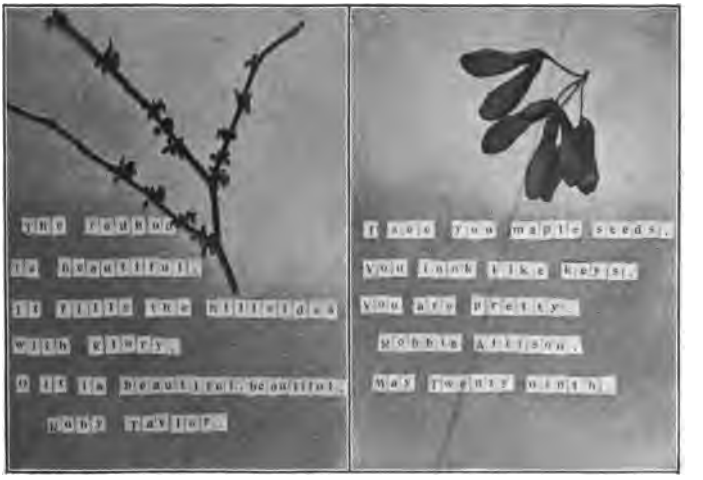
LETTER-CARD SHEET

The best letter-card sheets have capitals on one side and small letters on the other

save the teacher much time. After pupils can read print well, desk work may be provided by cutting up old readers that contain large print. Before being cut up, the printed page should be pasted on stiff paper to give it greater firmness.

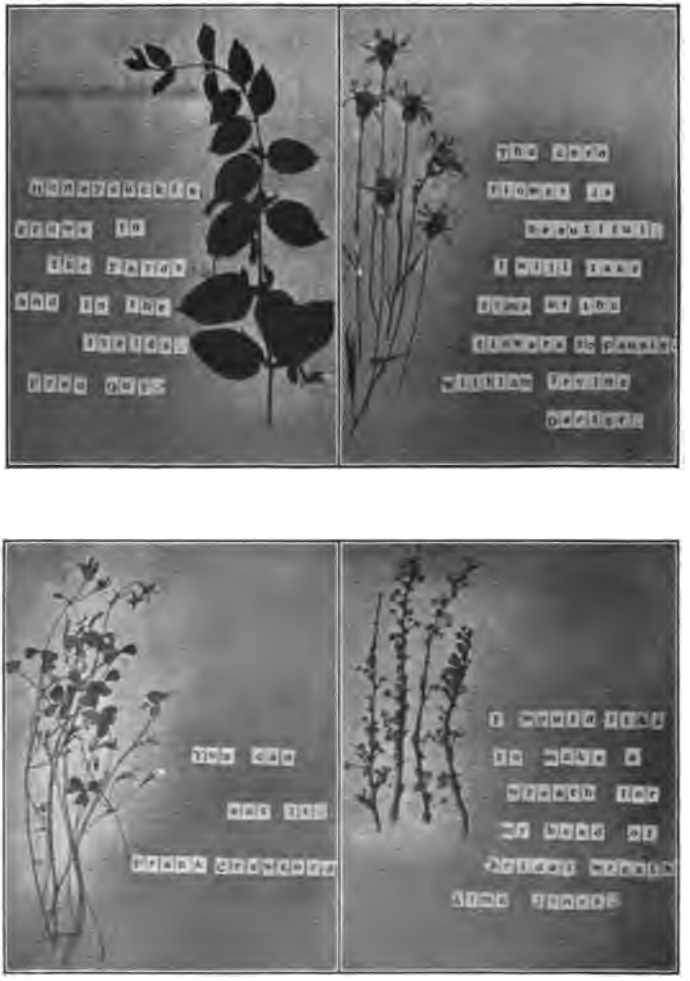
2. *Letter Cards.* After the children have learned to read simple sentences and know the letters of the alphabet, they may spend some of their spare time at the desks, building up short sentences with letter

cards. At first the sentences should be copied from the board or from the primer. Short rimes learned by the children may also be used. Toward the latter part of the year the children may compose original sentences suggested by some story or rime previously learned, or even by a picture of action or of animal life.



FIRST-GRADE WORK WITH LETTER CARDS, CORRELATING LANGUAGE AND NATURE STUDY

The letter-card work is an excellent way to introduce spelling in the form of play, for no misspelled words should be passed without correction. All sentences must begin with capital letters (cards may be obtained that have capitals on the reverse side, and the teacher can simply turn the first letter over to correct this mistake), and a period should always be placed at the close. By the plan suggested above



FIRST-GRADE WORK WITH LETTER CARDS, CORRELATING LANGUAGE AND NATURE STUDY

for the word cards, the teacher can in a short time make enough of these cards for a small class. The printed cards will cost only from six to ten cents for each pupil (for information as to where these cards may be purchased see p. 256).

Technical Matters

Under this heading will be given from grade to grade such technical matters as the child should, during the year, learn to use correctly in his oral and written language.

1. *Capitals:* at the beginning of each sentence, the pronoun 'I,' and the first letter in each word of the child's name and home address.
2. *Punctuation:* period at the end of each sentence.
3. *Verb forms:* correct use of 'is' and 'are,' 'was' and 'were,' and all forms that are commonly misused.

GRADE TWO

I. ORAL LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Conversation Exercises.
2. Observation Lessons and Reports.
3. Story-Telling.
4. Small Beginning in Oral Narration of Real Experiences, Descriptions, and Simple Exposition.

IMITATIVE EXPRESSION.

1. Memorizing Work.
2. Dramatization.
3. Language Games.

II. WRITTEN LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Simple Sentence Work (early part of year).
2. Small Written Compositions: (*a*) Simple letter form; (*b*) Compositions involving Narration, Description, and Simple Exposition.

IMITATIVE EXPRESSION.

1. Copying Work.
2. Dictation Exercises.

III. GENERAL WORK

DESK WORK.

VOCABULARY WORK.

TECHNICAL MATTERS.

PURPOSES AND AIMS

As outlined in the first year's work, oral language should receive the greater emphasis this year. The work to be done here is very similar to that outlined for the first grade, the chief difference being that the extent and intensity are somewhat increased. The purpose of the year's work is, therefore, to develop the ability to think to a definite end and to express thought in reasonably correct language. By the end of the year the child should be able to speak or write four or five logically related statements on one subject. In the written work a knowledge of certain matters pertaining to capitalization, punctuation, and form should be demanded. The work of correcting bad habits of speech in all recitations should be kept up unceasingly by the teacher. The correlation of nature study, hygiene, history, local geography, etc. with language work should be more systematically introduced in this grade than was possible in the first year. If the language work of this year is a success, a steady development of originality and spontaneity in thought and its expression will be seen.

GRADE TWO

I. ORAL LANGUAGE WORK

Original Expression

1. *Conversation Exercises.* Conversation exercises should be continued this year along the lines suggested in the first grade. In this grade, however, the exercises are more definitely planned to achieve certain given ends. Special periods may be devoted to discussions of matters of general interest to the children, such as the circus, the county fair, the first frost or snow, the overflowing of the river, Christmas, etc. Matters connected with good manners and correct personal habits should also be given a place here. In the discussion of these various subjects effective correlation of civics, hygiene, local geography, history, etc. may be obtained.

In this grade conversation is both a means and an end. Besides its purpose described above, it is the means by which the various types of language work, as well as the recitations in all other branches, are introduced. Better results will be achieved in all of the recitation work throughout the eight grades if the teacher can make the pupils lose sight of the formal side of the recitation and feel that they are

simply talking with the teacher and with each other about the various topics that arise.

Correct and complete statements should continue to be the goal here, as in all grades throughout the course. In each sentence the teacher may make corrections by giving the child the correct form, or the statement as it should have been made, and requiring him to repeat it in that form.



PICTURES WILL DEVELOP GREATER INTEREST IN CONVERSATION AND ORIGINAL STORY COMPOSITION

2. *Observation Lessons and Reports.* The work begun in the first grade should be continued in the second grade. The reports should be given in free conversational style, producing simple work in narration, description, and exposition. The life and industries of each community will afford abundant material for observation in this work. The world of nature affords great opportunities for training in observation, while in rural districts much elementary knowledge of

agriculture and farm activities may be taught in this way. Pictures may be effectively used in this work, as suggested in the first grade. More detailed descriptions of the objects in the pictures should be expected here.

3. *Story-Telling.* The directions given for this work in the first grade will, with some exceptions,



SECOND-GRADE CONVERSATION AND ORAL EXPOSITION
Subject, flowers, which have been gathered at recess

serve equally well here. The language should be more correct and the sentences more carefully formed. Stories of greater length may be learned, and the children should show a better grasp of the story as a whole. The stories should be thoroughly studied, and for this reason too many of them should not be

attempted. It would be well to dramatize nearly all the stories learned during the year. Whenever possible, it is very interesting and profitable to have the children illustrate the stories by drawings, clay modeling, cuttings, etc. This is especially desirable when the stories are written by the children.

It is important that some attention be given to the telling of original stories during this year. Pictures of stories previously learned may furnish the characters and even the ideas for the new story. A good plan is for the teacher to read a few lines of a new story and have different children suggest a possible conclusion for it.

The sources of stories to be used in this grade are almost the same as those indicated in the first grade. Stories from Æsop, Grimm, and Andersen, and folk stories and mythological tales, are most suitable. Stories that have been read in the regular reader or in supplementary readers may be used in this work, while those learned during the previous year should be repeated from time to time.

The following stories are, in length and subject matter, suitable for use in this grade:

ÆSOP: The Two Frogs, The Grasshopper and the Ant, The Mice in Council, The Fox and the Crow, The Wind and the Sun, The Rat and the Elephant, The Wolf and the Lamb.

ANDERSEN: The Daisy, The Fir Tree, The Flax, The Ugly Duckling, The Steadfast Tin Soldier, The Snow Man.

GRIMM: The Queen Bee, The Six Swans, The House in the Wood, Briar Rose, The Elves and the Shoemaker.

BIBLE: Daniel in the Lions' Den.

LONGFELLOW, H. W.: Hiawatha's Childhood.

MISCELLANEOUS: Robin Hood, Alexander and Bucephalus, The Blind Men and the Elephant, The Story of William Tell, Bruce and the Spider.

The following outline suggests a possible method of introducing to the children the story "Little Red Riding-hood."

Children, did you ever see a little cloak with a hood on it? I think they are warm and pretty, don't you? I used to have one when I was a little girl. Would you like to hear a story about a little girl just about your age that had a pretty cloak with a little red hood on it? Well, I will tell it to you.

(Here the story is told. Here and there as the teacher proceeds she will stop to ask a question or two to keep the attention and to impress the details of the story. Whenever possible it is always better to lead the children to ask some of the questions and to discuss the story. The following questions are such as the teacher might ask as she tells the story.)

Don't you think this little girl's grandmother was good to give her this pretty cloak and hood? Why did they call her Little Red Riding-hood? Do you think she was glad to go to her grandmother's? Why?

Did you ever see a wolf in a circus? No? Well, a wolf looks something like a large, shaggy dog. Would you like to meet one in the woods? Do you think she was afraid when she met him? If she had been, would she have stayed to gather flowers after he left her? What would you have done?

Are n't you glad the men came in time to save Little Red Riding-hood? Do you think she ever went through the woods alone again? Do you like the story of Little Red Riding-hood? You do? Well, you may learn it, so that you can tell it to your mother and father at home.

4. *Oral Composition.* Complete oral compositions, consisting of from three to five statements, may be

expected by the close of this year. While this work will generally be followed by written work on the same subjects, the former should be deliberately planned as an end in itself. Before the completed product is reached, much preliminary conversation and observation will be found necessary in order to arouse thought and to bring out the interesting and important ideas that should find a place in the finished work. To develop the ability to arrange the statements in pleasing and logical sequence, the teacher should frequently, in the early part of the year, write on the board a series of questions the answers to which give the desired product. The child will read the questions silently and then answer them orally. In this work much valuable information about nature, agriculture, home arts, and the industrial interests of the community may be taught. The various kinds of subject matter involved in these little compositions may, for the convenience of the teacher, be outlined as follows, the names 'narration,' 'description,' and 'exposition' never being used in directing the classroom work:

a. Narration. Stories are especially pleasing to children. From the repeating of stories heard or read it is only a short step to the telling of actual experiences. This work should therefore be closely associated with story-telling. To this end the watchful teacher will take advantage of every happening of interest in the life of each child. It may be a visit to a relative at a distance, a fishing trip, a picnic, an

afternoon in the park, a party at a friend's home, a day's work, or any other happening of interest.

b. Description. Work in description, which was attempted in the first grade on a very small scale only, may now be made interesting and profitable to the children. Whenever possible, the object being described should be placed before the eyes of the children, though this is not absolutely essential. The schoolroom offers a variety of objects with which to begin; later the children may describe things seen in a few moments spent out of the schoolroom for recreation or for observing the state of the weather. Pictures of animals and of action, or colored pictures of birds, plants, etc., may be found useful (for a list of suitable pictures see p. 263). The observation lessons will offer much material for this work.



SECOND-GRADE STENCIL WORK

Done in connection with a written reproduction of Æsop's fable "The Fox and the Crow"

c. Exposition. The kind of exposition that will be attempted in the lower grades is that which presents, in a simple way, interesting facts of general information about a subject closely associated with the life of the children. Whenever possible the objects should

be before the eyes of the children as they talk about them. Where this is impossible, pictures may supply the lack. An ear of corn, for example, may be used to develop a discussion as to the uses of corn, methods of preparation for food, where grown, how marketed, etc. After general discussion in free conversational style, individual children should be asked to give, in a few statements, some of the interesting points that have been brought out. Such subjects as how to spin a top, how to weave a mat, how to study a spelling lesson, may be given a place in this work.



SHOEING THE BAY MARE
(After Landseer)
Pictures of familiar scenes are effective in primary language work

Imitative Expression

1. *Memorizing Work.* This work should be continued according to the directions given in the first grade. Selections of greater length and more difficult subject matter may be gradually introduced.

The children should frequently be allowed to repeat poems learned during the preceding year. This may be done when some idea brings to mind one of these poems.

The following poems are suitable for memorizing in this grade:

SHERMAN, F. D.: Daisies.
STEVENSON, R. L.: Autumn Fires; Winter Time.
JACKSON, H. H.: September.
TENNYSON, ALFRED: The Bee and the Flower; The Bird and its Nest.
COOLIDGE, SUSAN: How the Leaves Came Down.
ALLINGHAM, WILLIAM: Robin Redbreast.
FIELD, EUGENE: The Sugar Plum Tree.
COOPER, GEORGE: Autumn Leaves.
ROSSETTI, CHRISTINA: Milking Time.
For literary gems and poems see Appendix B.

The following is a lesson plan for the teaching of a poem suited to this grade:

TULIPS

Gold and crimson tulips,
Lift your bright heads up,
Catch the shining dewdrops
In your dainty cups.
If the birdies see you
While they 're flying by,
They will think a sunset
Dropped from out the sky.

1. The teacher reads the entire poem, asking such questions as the following: How many of you have seen tulips? What shape are they? Show us with your hands the shape of the

tulip. Can you think now why we say, "Catch the shining dewdrops in your dainty cups"? How does the dew look when you see it early in the morning on the grass? Why will the birdies think the tulips look like "a sunset dropped from out the sky"?

2. The teacher rereads the stanza (usually twice) to the children and has them close their eyes to form the pictures suggested by the poem as it is read.

3. The children are then asked to describe the pictures. The result will be something like this: "I saw a beautiful house in the center of a large yard, and on one side of the house was a big tulip bed. All of the tulips were red and yellow and were holding their heads up. They were shaped like dainty cups, and in the cups were dewdrops which were sparkling. After a little while a number of birds flew over and stopped a few seconds as if they were looking at the tulips."

One child may not see all of this in his picture, but he will see some part of it, and another child another, etc. At times when it seems difficult for the children to make the pictures, the teacher might say, "This is the picture which this poem brings to my mind," proceeding to give it.

4. The first two lines are read once or twice to the children:

Gold and crimson tulips,
Lift your bright heads up.

Have the children repeat these lines first in concert, and then individually.

5. The next two are then read to the children:

Catch the shining dewdrops
In your dainty cups.

Have the children repeat these lines as before.

6. The teacher reads the four lines together and has the children repeat them as suggested before. The last four lines are then taken up in the same manner. After this is done, the whole poem is repeated in concert and individually. Most of the repetition should be individual, as it enables the teacher to be sure that the children are getting the poem correctly.

7. This ends the class work on the poem, but it should be repeated often. If some child brings a tulip to school, the teacher may say, "Of what does this tulip make you think?" "Yes, it brought the poem about the tulips to my mind; let us say that poem."

2. *Dramatization.* The directions given for this work in the first grade will, for the most part, serve equally well here. Only short and simple stories should be dramatized, although of course they may be a little longer than those played in the first grade and, in addition, the playing should be more realistic. Greater originality in making changes and additions in the dialogue and in adding new characters should also be expected with children of this age.



THIS LITTLE FAIRY IS EAGER TO TELL THE WONDERFUL THINGS SHE DID WITH HER WAND IN THE PLAY

Two kinds of stories may be played in this work. The first and simplest is the story that contains all

or nearly all of the dialogue. The other kind is that in which very little direct discourse appears, making it necessary for the children to invent the dialogue for the play. In all cases the sequence of the original, and as much of its phraseology as possible, should be preserved. At first very little dialogue should be allowed; in fact, the children should speak only what they cannot act. Later, more extensive dialogue will be the rule.

Nearly all the stories learned should be dramatized and made more real to the children. Here, as in the first grade, fables, legends, folk stories, etc. are most suitable for the play work. The following fables from Æsop are simply suggestive:

The Echo.
The Shepherd Boy who cried Wolf.
The Dog in the Manger.
The Fisherman and his Wife.
The Two Frogs.
The Crow and the Pitcher.

The following is a practical illustration of the dramatization of Æsop's fable "The Shepherd Boy," in which several new characters are added, and in which the dialogue is almost all new. If the story has not been previously learned, the teacher will read or relate it perhaps twice, asking, after the reading or reciting, some such questions as the following:

What did the shepherd boy do?
How did he try to amuse himself?
What do you think the villagers said when they found out the boy was playing a joke on them?

Did they take it so well the second time and the third time?

What happened when the wolf really did come?

What did the wise man say to the boy?

THE SHEPHERD BOY

There was once a shepherd boy who tended his sheep in a pasture not far from a dark forest. He was told to cry for help if the wolf appeared. It was rather lonely for him all day, so he decided he would amuse himself in some way. He thought it would be fun to cry "Wolf! wolf!" and see the villagers who were cutting wood near by come running to his help.

Three times the villagers were startled thus and ran to the boy's help, only to be laughed at. Finally the wolf really came, but when the boy cried loudly for help, the men did not respond, thinking it was another joke. And so the wolves killed and ate a number of the sheep.

A wise man of the village said to the boy,

"The truth itself is not believed
From him who often has deceived."

CHARACTERS: The BOY, several small children for Sheep, two or three boys for Wolves, several boys for VILLAGERS, the WISE MAN.

SCENE: Pasture to right of teacher's desk, where the boy and sheep are seen; the woods and villagers in the rear of room to left; woods and wolves in rear of room to right.

BOY. It 's very lonesome around here. I believe I will have some fun. I will cry "Wolf!" and see the men rush out of the woods to help me. [*Cries*] Wolf! wolf!

VILLAGERS. [*Rushing up*] We see no wolf. Why did you deceive us in this way?

BOY. [*Smiling*] I wanted to have some fun.

[VILLAGERS *return.*]

BOY. Help! help! the wolf is coming.

[*Only three* VILLAGERS *come.*]

VILLAGERS. [*Angry*] This is the second time you have deceived us. We will not believe you if you call for help again.

[VILLAGERS *retire.*]

BOY. Help! help! The wolf! the wolf!

[*Only two* VILLAGERS *come this time.*]

VILLAGERS. You are a bad boy. We will not come to help you again. [VILLAGERS *retire.*]

BOY. This is lots of fun. [*Wolves growl.*] There come the wolves, sure enough. Help! help! The wolf! the wolf!

[*The* BOY *rushes to the woods where the* VILLAGERS *are. The Wolves rush up and carry off several of the Sheep.*]

BOY. Why did n't you come when I called? The wolves are killing the sheep.

WISE MAN.

The truth itself is not believed
From him who often has deceived.

[*All retire to seats.*]

3. *Language Games.* Language games may be continued in this grade with much interest and profit. In addition to the game whose purpose is to correct certain definite mistakes in speech, others of a more general nature may be introduced. The reader will find on page 256 the names of two books from which suitable material may be chosen for the work. The following are examples of games that may be used in this grade.

a. Corrective Games. Some of the games played in the first grade may be repeated here. New ones intended to correct mistakes commonly heard among the children in this grade should be introduced. The following game will help to fix 'I have' for 'I have

got': A child is sent from the room. A piece of chalk or other small article is placed in the hands of some child in the class, and each child is asked to hold his hands as though he had the hidden article. The child that retired is recalled and asks, "John, have you the chalk?" He receives the answer, "No, I have n't



LANGUAGE GAME TO CORRECT 'HAVE GOT'

it," until the person who has it is guessed. This child then retires and the game is repeated.

b. What is it? This game develops logical thought and expression. The teacher says, "Children, I am thinking of something. What is it?" Questions that require the answer Yes or No are asked, and they must be such as narrow the field of possibilities, as "Is it in the yard? in the schoolroom? on the teacher's table? black? round?" etc. The teacher's answers

should always be full statements which may serve as models for imitation. When the object is located and named, the game may be repeated several times.

c. Picture Game. After a number of pictures have been used in various kinds of language work and are known by name, the children may use them to play a game of description. After each child has chosen a picture and has studied it carefully for a few moments, the pictures are hidden or turned over. Each child in turn will be given an opportunity to describe the picture he chose, and the class will try to guess which one it was. In order to make the game interesting, the children should know by name at least eight or ten pictures.

II. WRITTEN LANGUAGE WORK

Original Expression

1. *Sentence Work.* In this grade it may be necessary to spend two or three months in learning to compose the single, complete sentence. This will be a continuation of similar work attempted toward the close of the first year's work, and will go hand in hand with letter-card work, which should be continued during the first half of the second year. After a subject has been talked about in the class for a few moments, always with an object or picture before the eyes of the children if possible, some of the class are sent to the board and the others are asked to write at their seats. The chief object is to have a single complete statement written on the subject, but after a time the

children will begin of their own accord to compose more than one sentence. The requirements in capitalization, punctuation, etc. set for this grade should be taught in connection with this work. Misspelled words should always be corrected. The expression of thought in complete, correct statements, however, is the chief purpose of the work. All misspelled words should be written on the board as a basis for a spelling lesson later.

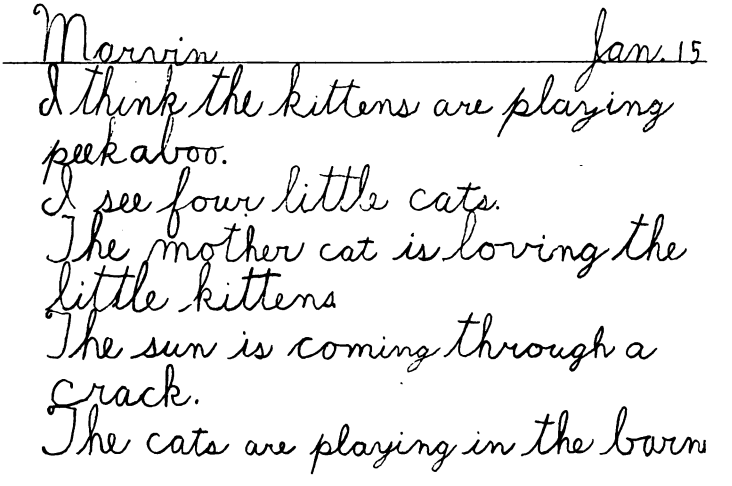
2. *a. Letter-Writing.* Toward the latter part of this year a small beginning in the mastery of the simple letter form should be made. In this grade the body of the letter will usually consist of about three or four sentences. From half to three fourths of the little attempts at written composition work, involving narration, description, and simple informational exposition, should be in letter form. Subjects discussed in the observation reports and conversation periods will offer material about which to write. The letters may be addressed to father, mother, teacher, a classmate, or anyone else. The following letter form shows the extent of the requirements for this year.

Dear Mary,

Your friend,
Mabel Smith

b. Simple Beginnings at Narration, Description, and Exposition. After the letter-card work and the

composition of simple statements have developed a fair ability in constructing sentences, the children may be expected to write little compositions of from three to five sentences on one subject. The child will take great pride in preparing a little composition that is to be handed to the teacher. After the


Morrin Jan. 15
I think the kittens are playing peekaboo.
I see four little cats.
The mother cat is loving the little kittens
The sun is coming through a crack.
The cats are playing in the barn

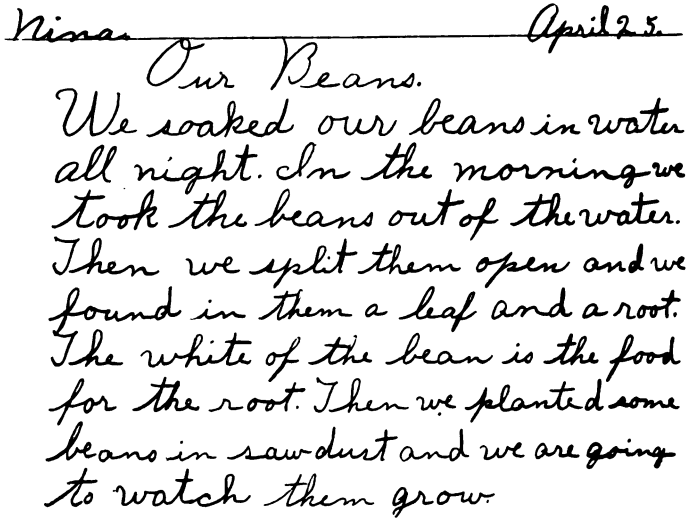
SECOND-GRADE ORIGINAL COMPOSITION

oral discussion, which should always precede the written work, has put the child in possession of many facts connected with the subject, the teacher may write several questions on the board. The pupil, by answering these, will have his statements arranged in logical sequence. The following is a suggested series on the subject, "My Father's Horses":

How many horses has your father?
What color are they?

How does he use them?
Do you ever ride on any of them?
What do they eat?
Who takes care of them?
Do you like horses?

After the preliminary oral work the children should mention the words which they wish to use in the written work and which they cannot spell. These


Nina April 25.

Our Beans.

We soaked our beans in water all night. In the morning we took the beans out of the water. Then we split them open and we found in them a leaf and a root. The white of the bean is the food for the root. Then we planted some beans in sawdust and we are going to watch them grow.

SECOND-GRADE ORIGINAL COMPOSITION, LANGUAGE AND NATURE STUDY CORRELATED

are placed on the board, that misspelled words may be as few as possible. The children should be taught to leave blank spaces for words they cannot spell. The papers should be taken up, and all mistakes of importance and those that are common to several

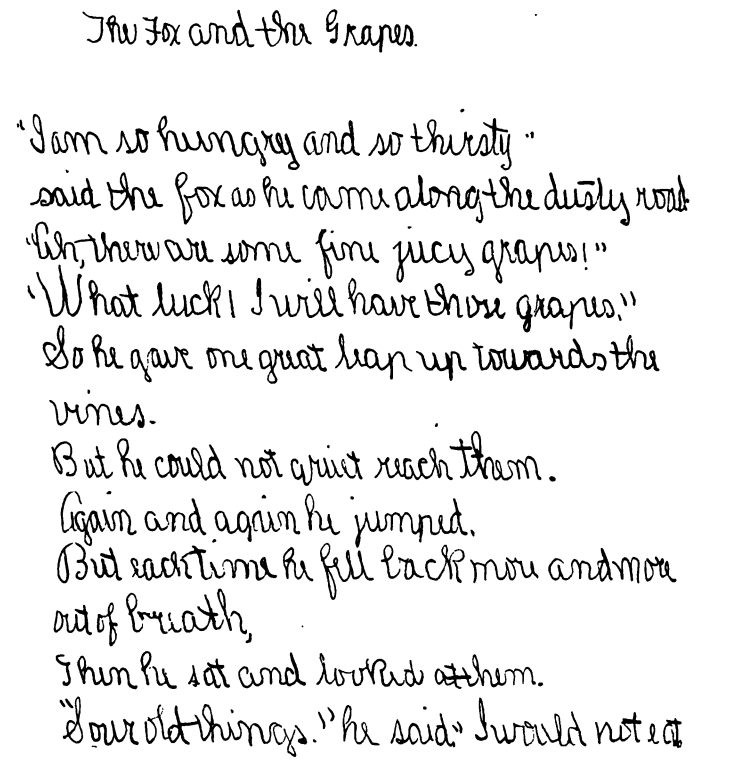
papers should be discussed with the class. The habit of placing the subject in the proper place in the center of the paper at the top, and of indenting the first line, should be formed from the first. The letter form should be used most of the time in all of the written work. For the requirements in capitalization, punctuation, etc. see Technical Matters, page 79.

The subject matter of these little compositions will consist of narration, description, and informational exposition, as outlined in the discussion of oral composition work. Some work in observation reports and in writing stories, both original and reproduced, may also be given here. Full directions as to the choice of subjects for written composition work were given in the discussion of the oral work.

Imitative Expression

1. *Copying Work.* This work, usually done at the desks, gives practice in language and writing. As a language drill this work tends to impress correct usage. Sentences and short passages taken from the reader, and poems that are being memorized, may be copied by the children. From time to time sentences may be placed on the board with blank spaces left, in which 'was' or 'were,' 'is' or 'are,' 'a' or 'an,' 'has' or 'have,' 'saw' or 'seen,' 'took' or 'taken,' etc. are to be inserted when the sentences are copied. Words and expressions incorrectly used by the children should be made the basis of this kind of copying work.

2. *Dictation Work.* This exercise teaches correct usage through the eye and the ear as well as through the motor images required in writing. It will prove


The Fox and the Grapes.

"I am so hungry and so thirsty"
said the fox as he came along the dusty road
"Oh, there are some fine juicy grapes!"
"What luck! I will have those grapes."
So he gave one great leap up towards the
vines.
But he could not quite reach them.
Again and again he jumped.
But each time he fell back more and more
out of breath.
Then he sat and looked at them.
"Sour old things." he said. "I would not eat

REPRODUCED STORY. FIFTH MONTH, SECOND GRADE

a valuable aid in written composition work. Sentences containing troublesome words, and the correct forms of words and phrases incorrectly used by the children, should be composed by the teacher or chosen

from some good source. They should be read clearly and slowly once or twice, and the children at the board and in the seats are expected to write them from memory. For this work the board should be used most of the time, and, in order that the children may not be tempted to copy, it would be well to give a different sentence to each child at the board. Frequent drills in this work are necessary. The sentences should be corrected by the children themselves if possible. The teacher should keep a record of the words most commonly misused by the children, and let them appear often in the sentence dictated.

III. GENERAL WORK

Desk Work

The use of letter cards, which formed so prominent a part of the language work in the first grade, may be continued during the first half of this year. After the regular language lesson the children may be asked to compose at their desks with the letter cards two or three sentences on the subject discussed in the lesson. If there is not enough room on the board for all the children to write the sentences, half of them may remain at their desks and compose their sentences with letter cards. Later in the year pencil and paper may be used instead. All sentences composed with the cards should be corrected as carefully as those on the board.

As suggested above, the copying work is done as language desk work. Children may prepare at the

desks illustrative material for written stories, such as drawings, stencil work, paper cutting, etc.

Vocabulary Work

In this grade an indexed blank book in which the teacher will write the new words learned from day to day should be kept by each pupil. The pupils should be urged to practice writing these words on paper or on the board at odd times. Drill in the meaning and use of these may be given from time to time, and when the pupils need a word, they should be required to find it in their homemade dictionary.

Technical Matters

In addition to the points outlined under this head in the first grade, the following should be mastered just as early this year as possible:

1. *Capitals:* the beginning of each line of poetry; the word 'O'; the first letter in the names of days of the week, months, persons, and places, and in common abbreviated titles, as 'Mr.,' 'Mrs.,' 'Dr.'
2. *Punctuation:*
 - *a.* Period: after very common abbreviations, as 'Mr.,' 'Mrs.,' 'Dr.'; after initials.
 - *b.* Question mark: after interrogative sentences.
 - *c.* Comma: after the salutation and closing phrase in letters.
 - *d.* Quotation marks: with unbroken quotations.
3. *Form:* proper placing of headings in compositions, and indentation of first line; simple letter form.
4. *Plurals:* ordinary formation by adding *s* and *es*.
5. *Correct Usage:* 'a,' 'an'; 'has,' 'have'; 'to,' 'too,' 'two'; 'there,' 'their'; 'is,' 'are'; 'was,' 'were,' etc.

GRADE THREE

I. ORAL LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Conversation.
2. Observation Lessons and Reports.
3. Recitation by Topics.
4. Story-Telling.
5. Oral Compositions involving Narration, Description, Exposition, and Argument.

IMITATIVE EXPRESSION.

1. Memorizing Work.
2. Dramatization.
3. Language Games.

II. WRITTEN LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Letter-Writing.
2. Observation Reports.
3. Compositions involving Narration, Description, and Exposition.

IMITATIVE EXPRESSION.

1. Copying Work.
2. Dictation Exercises.

III. GENERAL WORK

VOCABULARY WORK.

TECHNICAL MATTERS.

PURPOSES AND AIMS

In this grade written language work becomes more important, but its growing prominence should not put oral work in the background. Systematic instruction in oral language should be kept up here and throughout the whole course. Stated written exercises involving the paragraph as the unit of expression should be given about twice each week, while some written work should be done almost every day. Of the various forms of written work the letter is the most important, for in the majority of cases it is the form in which the little narrations, descriptions, and expositions should be written. About one page of note paper is the standard of achievement for the composition work this year. In all language work the children should begin to give evidence of a language conscience as to correctness of speech and elegance of phraseology. The child's efforts to express his thoughts at any time should be regarded as composition and guided accordingly. For this reason the language used in all recitations should be given careful oversight. Eternal vigilance is the price of safety in this matter here as well as in all other grades.

GRADE THREE

I. ORAL LANGUAGE WORK

Original Expression

1. *Conversation.* In this grade and above, conversation will be a means rather than an end in itself. It will be the means by which the regular language work, as well as that of all recitations, will be introduced and conducted. The language used by the children in conversation should be watched more closely than ever before. As in the second grade, periods may occasionally be devoted to the discussion of matters brought before the class in the observation work, or of matters of general interest in the community. These periods should be without previous notice, unless some investigation is necessary.

2. *Observation Lessons and Reports.* This work is a continuation of that suggested, under this heading, for the first and second grades. In this grade more difficult subjects are assigned and more careful observation is required. In addition, great care should be taken to keep the children from confusing fact and fancy. It is well that the children should see in the drifting clouds a likeness to floating ships or snow-capped mountains, but there is little place for the

imagination in recording, for example, the habits of a bird — the location and character of its nest or the way the mother bird cares for the young.

In the choice of subjects the teacher should be guided by the various interests and industrial activities of the community. The out-of-door world is always an inexhaustible source of material for observation work. For example, the activities of the civic league (which is concerned with the cleanliness and sanitation of the community) and of the Audubon Society (which has for its object the study and protection of bird life) are interesting and of great value to the child as a citizen. Such activities are wide in scope and will vary greatly with different communities. It is not necessary that societies should be organized among the children, but it is well for them to make reports on their observation, investigation, and study along these lines.

3. *Recitation by Topics.* Toward the close of the year a small beginning in having the children recite by topics may be made. This will be a good drill in expressing ideas in logically connected statements. The work will be more spontaneous if in the beginning the child is allowed to choose his own subject; later the teacher will always assign the topics. This method of recitation may be used in reading, in observation reports, and elsewhere. Explanations of the processes followed in solving examples in arithmetic furnish a good drill in making statements in logical order.

4. *Story-Telling.* The learning and retelling of classical stories should be continued in this grade, but work in original creation should by degrees be given a place. Literature, pictures, and characters taken from nature will provide suitable material for the original story. At least one long story, which is made up of successive, well-defined units, should be read and told by each child during the year. "The



MANY INTERESTING COMPOSITION SUBJECTS HERE

King of the Golden River," by Ruskin, is suggested for this grade. In the story-telling the teacher should make the story her own and tell it to the class again and again. After learning the story in this way, the children should be asked to repeat it many times. Children never tire of good stories well told or of telling the same one over and over. As in the previous grades, not more than six or eight stories should be taught during the year for the purpose of

reproduction. The teacher may tell many others, however, to teach lessons of various kinds.

The story work of this grade should include some stories from the following sources: the fairy tales which teach truths but not facts; the old folk stories which deal simply with the philosophy of life; and the modern animal stories from Thompson Seton, Uncle Remus (Joel Chandler Harris), Long, and Kipling. These animal stories, through language, style, and form, are very interesting to children because they humanize the animal characters. These stories are educative in the broadest sense, much of our best literature being based upon them. The stories of grand operas also are, in many cases, taken from folklore.

The following stories are suitable material for this grade:

ÆSOP: The Fox and the Goat; The Hare and the Tortoise.

ARABIAN NIGHTS: Sindbad the Sailor; Aladdin, or the Wonderful Lamp; The Fisherman and the Genie.

ANDERSEN: The Beetle; The Snow Man.

GRIMM: Strong Hans; The Elves and the Shoemaker.

DASENT: Boots and his Brothers; Why the Sea is Salt; The Land East of the Sun and West of the Moon.

MABIE, H. W.: The Death of Balder; Thor's Journey to Jötunheim.

SETON, ERNEST THOMPSON: Johnny Bear.

KIPLING, RUDYARD: Rikki-Tikki-Tavi.

GREEK MYTHOLOGY: Venus and Adonis; The Golden Fleece; Ulysses and the Bag of Winds.

BIBLE: Stories of David and Samuel.

5. The task of leading children to make several connected statements on a given subject was begun

in the second grade and should be continued and enlarged here. Although written work will usually follow, the oral work should be planned as a distinct end in itself. Too little attention has been paid to oral language work in the past, and as a result a very necessary language power has been lost. From four to six statements will be the probable length of the composition, and yet quality rather than quantity should be the aim. For the convenience of the teacher the work may be grouped under the following heads, but, as stated before, the terms 'narration,' 'description,' and 'exposition' should never be used in directing the work.

a. Narration. The suggestions made for this work in the preceding grade will be useful here. Experiences of other persons may be related by the children in this grade, war stories or stories of life in earlier days, told by father or grandfather, being examples. The children may be allowed to tell a few imaginary experiences to train the imagination and to develop constructive ability.

b. Description. The suggestions made in the preceding grade will be useful here. The work of describing objects and scenes from memory may be enlarged. This will be closely related to the work of making reports on observations. Any of the pictures suggested for primary grades, on page 263, may be used in this work.

c. Exposition. The work outlined for the preceding grade should be continued, with a proper increase

in intensity and extent. Exposition in the lower grades will necessarily be very simple. One form of oral composition that may be introduced in this grade with interest and profit is the simple argument. Either individuals or sections of the class may be allowed to oppose each other. For full directions as to the conduct of this work see the discussion under Argument in the next two grades.



TELLING HOW TO PLAY GAMES IS A GOOD WAY TO INTRODUCE EXPOSITION

Imitative Expression

1. *Memorizing Work.* The memorizing work should be continued in this grade, and the method suggested in the preceding grades will be found useful here. The selection should be read or recited by the teacher, and the memorizing will be done by hearing, not by reading, the poem. Concert repetition should be less frequent than in the preceding grades. Greater stress should be placed on the interpretation and

understanding of the poem, and the reciting should be with better effect. The work of memorizing will be slow, a part of from four to eight class periods being required to teach a poem of eight stanzas. Not more than four or five poems, one psalm, and twelve gems should be taught during the year. Poems and gems learned the preceding year may be repeated profitably from time to time. In reading, it may be found helpful to have the children occasionally read the poems they have already memorized or are memorizing at the time.

See Appendix B for suitable material in both poems and gems. The following list gives the teacher a wider range of choice:

WIGGIN, KATE D.: Green Things Growing; An Apple Orchard in the Spring.

SHERMAN, F. D.: The Four Winds; September; Kriss Kringle.

RILEY, J. W.: A Song; Little Brook.

LONGFELLOW, H. W.: Hiawatha's Childhood; The April Shower.

STEVENSON, R. L.: Winter Time; The Wind; My Bed is a Boat.

TENNYSON, ALFRED: Sweet and Low; The Snowdrop.

WHITTIER, J. G.: The Corn Song; The Barefoot Boy.

KINGSLEY, CHARLES.: The Lost Doll.

ROSSETTI, CHRISTINA: Who has seen the Wind?

BROWNING, ROBERT: Pippa's Song.

WORDSWORTH, WILLIAM: To a Butterfly.

STEDMAN, E. C.: What the Winds Bring.

ALLINGHAM, WILLIAM: Robin Redbreast.

FIELD, EUGENE: Japanese Lullaby.

CARY, ALICE: Autumn.

BIBLE: Psalms i and xxiii.

2. *Dramatization.* Stories or dramatic poems longer than those played in the second grade may now be used. The average length should be about twenty bits of dialogue. More liberty in adding characters and in changing the direct discourse should be allowed and expected, while dialogue parts may be added for characters that appear in the story only in the third person. Not more than three or four



THE MILLER, HIS SON, AND THEIR DONKEY, A THIRD-GRADE PLAY

finished plays should be attempted during the year. Reading lessons in which much dialogue appears may be effectively recited in semidramatic form. Certain children will assume certain rôles and will read, with some little attempt at action, the dialogue assigned to the corresponding characters. Dramatic readers, names of which appear in Appendix A, may be used for the dramatic work of this type. The history work of the year may culminate in a play. If this

has been on Norway, let the Norse heroes be the characters, and let their characteristic customs and habits suggest the action. Or, if Kentucky has been the subject of study, let the pioneer life furnish characters and a plot.

Another type of dramatic work, less studied and more spontaneous than that outlined above, may



ALL THE CHARACTERS IN "SLEEPING BEAUTY" ASSEMBLED FOR PICTURE

often be used with profit in this grade. This is sometimes called spontaneous dramatics. A story with which the children are thoroughly familiar is chosen. It may have been part of the reading work of a previous year or it may be altogether new to the children. With only a very little preparation as to characters and staging, and with none as to the language to be

used, the class is asked to play the story. The story should be short, and the incidents few and well-defined. A few pertinent questions may be asked by the teacher if the class is not at its best, but as a rule very little discussion should precede the play. New actors may be chosen for a second rendering, but usually only one performance of a story is given.

Most of the stories learned in the story-telling work should be dramatized. The following stories, mostly from Æsop, are suggested as suitable for use in this grade:

The Shepherd Boy.
The Cat and the Fox.
The Bear and the Tomtits.
The Hare and the Tortoise.
The Fox and the Crow.
The Echo.
The Monkey and the Chestnuts.
The Wolf and the Crane.
The Lark and the Farmer.
The Town Mouse and the City Mouse.
Orpheus and Eurydice.
Aurora and Tithonus.
The Lark and the Rook.
Baucis and Philemon.
Apollo and Hercules.

3. *Language Games.* The work of correcting common errors in the speech of the children by simple little games should be continued to some extent in this grade. The method of conducting the work has been outlined in the first two grades. The teacher should keep for this purpose a list of common errors

made in class, on the playground, and elsewhere. Many suitable games may be found in the two books mentioned under this heading in the first grade.

II. WRITTEN LANGUAGE WORK

Original Expression

Subjects assigned for written work should always be discussed with the children before they are asked to begin writing. This is done to put them in possession of the ideas and words needed. After the oral discussion, words that the children cannot spell should be written on the board. The papers should be read over and corrected so far as possible before they are handed in; or, if the work is done at the board, as it should be much of the time during the early part of the year, each child should correct his work before the other children are asked to help him. At first the papers may be corrected by the class, each child correcting another's paper. Later the teacher should correct all papers and discuss typical mistakes with the class. The corrections should always cover all matters of capitalization, punctuation, etc. outlined for this and preceding grades. Notice should also be taken of misspelled words, badly chosen words, and mistakes in syntax. Children should also be led to see points of excellence. The following are a few such points:

1. Well-chosen words.
2. New words used for the first time and spelled correctly.

3. Beautiful thoughts.

4. Correct use of technical points, as a contraction, a hyphen, etc.

5. Expressions that show pictures, if the form is description.

6. Expressions that tell stories, if the form is narration.

7. The general appearance of the product, as to neatness, straight writing, etc.



CUTTING, CLAY MODELING, ETC. FURNISH SUBJECTS FOR SIMPLE DESCRIPTION AND EXPOSITION

From three to five sentences may be expected at first, and by the end of the year a page of note paper should be written on one subject. At no time, however, should the child be asked to write a definite amount. Two periods each week should be devoted

to the writing of regular compositions, while some written work should be done every day. The following division of the written work is for the convenience of the teacher; the terms 'narration,' 'description,' and 'exposition' should never be used in directing the work in the classroom.

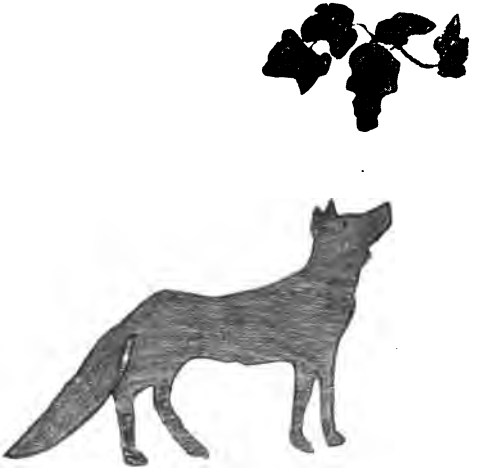
1. *Letter-Writing.* The letter appeals to children because it furnishes an audience. For this reason at least half the little narrations, descriptions, and expositions written by third- and fourth-grade pupils should appear in this form. Frequently the written observation reports may also be put in letter form to add interest to the work. The first letters this year should be written in the form suggested in the preceding grade. By degrees the date and place of writing should be added, and some direction in the matter of addressing envelopes should be given. Toward the close of the year each pupil should write and send through the mail at least one letter to some relative or friend. These letters should be submitted to the teacher for correction before they are mailed. The following letter form should be mastered by the close of the year.

Louisville, Ky.
May 16, 1915

Dear Henry,

Your friend,
Howard Smith

2. *Observation Lessons and Reports.* The reports on observation and investigation assigned to the class may frequently be put into written form. This, of course, will always follow the oral work. These reports will contain elements of description, exposition, and even narration.



THE FOX AND THE GRAPES

Hectograph work accompanying written reproduced story

3. In all work in composition some one of the regular forms of discourse will be predominant. Narration and description will be found suited to every grade, while only the simplest form of exposition is to be attempted at this stage. The following outline shows the different kinds of subject matter that should be given a place in the written work of this grade:

a. Narration. After the children have been led to tell experiences that they have had or have heard others relate, they may be asked to put some of the short ones into writing. Stories of fancy, learned in the story-telling work, may also be used in this way.

Attempts at composing short original stories should be encouraged.

b. Description. The oral description done in this grade should lead to written work of the same kind. This will perhaps demand a greater degree of accuracy in observation and in recording details. Pictures are especially useful in this exercise. The observation work mentioned above will call attention to the fact that nature furnishes an abundance of subject matter for description.

c. Exposition. The oral work in the simple kind of exposition that is attempted in the lower grades — that which relates interesting facts about familiar objects — should be followed occasionally by written work. This form of exposition is not difficult and develops much interest in many common things.

Imitative Expression

1. *Copying Work.* The work outlined in the preceding grade should be continued throughout this year. Poems, memory gems, and selections from the reading lessons may be copied at the desk as a part of the assignment in writing. Passages that contain words and expressions which the children have a tendency to use incorrectly should be chosen for this work.

2. *Dictation Exercises.* This exercise is more effective and more necessary here than in the first two grades. The discussion in the preceding grade gives sufficient directions as to the method of conducting

the work. In this and in higher grades more of the sentences may be written on paper at the desks though the board should be used most of the time. As in the other grades, the teacher should make notes of the common errors in the speech of the children, and let the correct usage appear in the sentences dictated. As shown below under Technical Matters, these exercises may be used to teach correct usage in all matters mentioned under that heading from grade to grade. These exercises may be used to fill in odd moments.

III. GENERAL WORK

Vocabulary Work

Some such plan as the one outlined in the second grade may be adopted for this grade. The ingenious teacher will develop some good method of carrying on this very important work.

Technical Matters

In addition to the attention paid in the composition work, and in reading recitations, to the points outlined under this heading from grade to grade, some more specific work may be done to make pupils more familiar with them. Briefly stated, this work may consist of (*a*) observation of the points outlined in the various textbooks used, (*b*) board work with both teacher and class dictating, and (*c*) seat work. For example, suppose that the new point to be taught is the possessive singular. Let the class find many

instances of its use in various books, giving the meaning in each case, followed by the form. Follow this with board work, the teacher dictating phrases and short sentences containing the possessive singular. When this has developed a good understanding of the principle, further dictation work may be given at the desks, not only as a repetition, but as a test. Never let any formal rule be required of pupils in this grade.

The following matters, in addition to those outlined in the two preceding grades, should be mastered by the close of the year.

1. *Capitals:* first letter in all common titles, in all proper names, and in direct quotations.
2. *Punctuation:*
 a. Period: with abbreviations.
 b. Comma: in dates; in series of words; after cases of address.
 c. Apostrophe: in possessive singular and in a few most common contractions, as 'it's,' 'can't,' etc.
 d. Hyphen: in dividing words at ends of lines.
3. *Abbreviations:* names of months, the home state, and a few surrounding states; 'doz.,' 'lb.,' 'qt.,' 'ft.,' 'yd.,' 'ct.,' and such others as are needed in arithmetic or in any other work of the grade.
4. *Plurals:* few irregular plurals met in reading work, such as 'mice,' 'men,' 'children,' 'oxen,' 'leaves,' etc.
5. *Possessives:* Possessive singular. Best usage shows *s's*, as 'James's,' except where last syllable begins with an *s* sound, as 'Moses.'
6. *Address:* pupil's name and address, and that of parents and relatives, with correct punctuation.
7. *Form:* the single paragraph, indention, margin, etc.

GRADE FOUR

I. ORAL LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Observation Lessons and Reports.
2. Recitation by Topics.
3. Story-Telling.
4. Argument.
5. Narration.
6. Description.
7. Exposition.

IMITATIVE EXPRESSION.

1. Memorizing Work.
2. Dramatization.

II. WRITTEN LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Letter-Writing.
2. Narration.
3. Argument.
4. Description.
5. Exposition.
6. Verse-Writing.

IMITATIVE EXPRESSION.

1. Copying Work.
2. Dictation.

III. GENERAL WORK

DICTIONARY AND VOCABULARY WORK.
TECHNICAL MATTERS.

PURPOSES AND AIMS

The tendency to emphasize written work and to neglect the oral in this grade and in higher grades is based upon a false ideal. Constant drill in oral language is of paramount importance here as well as in the lower grades; it should not consist merely in attention paid to the correctness of the language used by the pupils in the various recitations, but should include serious and definitely planned work in narration, description, exposition, and argument. The ability to think accurately and effectively must go hand in hand with expression. The teacher should keep constantly in mind that without impression there can be no expression worth while. In this grade introduction to certain grammatical principles should be made. The children should master these principles not by learning definitions and rules, but by learning to recognize the grammatical forms as they appear in the compositions or reading lessons. An outline of these principles is given under Technical Matters at the end of the discussions in this grade.

GRADE FOUR

I. ORAL LANGUAGE WORK

Original Expression

1. *Observation Lessons and Reports.* This work should be continued and enlarged in this grade. Subjects that demand more accurate observation should be assigned, and more detailed reports are to be expected. In addition to the knowledge gained in actual observation, the children may learn much about the subjects under consideration by using books of reference and supplementary readers, which every school library should contain. The language of the oral report should be carefully watched and corrected; on the other hand, it should be approved and appreciated when it shows strength and fitness.

2. *Recitation by Topics.* The work of reciting by topics is usually begun during the latter part of the third year. It may be found profitable in geography and reading classes, observation reports, and elsewhere. In language development the ability to think logically and to express thought in correct and properly connected statements is of the greatest importance. This is the chief purpose of the topical recitation. It should never be used in more than

one third of the recitations in a given subject, and each child should be required to prepare all the lesson and not simply that part upon which he is to recite by topic. The children may occasionally be allowed to choose their own topics, either at the time of assigning the lesson or at the recitation;



FOURTH-GRADE CHILDREN STUDYING CERTAIN WEEDS, PREPARATORY TO ORAL DESCRIPTION AND OBSERVATION REPORTS

or the topics may be assigned by the teacher after the class has assembled.

3. *Story-Telling.* The work in this grade will be largely a continuation of that outlined for the preceding grade. There are three distinct types of stories that should be attempted, as follows:

a. Repeated Story. The simple repeated story is the principal kind used in the first three grades.

Here and in the higher grades the children should usually find the story for themselves. The best plan is to have an occasional period when the children may tell the class the stories they have learned. This gives an incentive for outside reading, and produces greater power to retain what is read. Much knowledge of history may be gained in this way, while stories of travel or of life in other parts of the world will teach many facts of geography. Bible stories are always interesting and should find a place here. At least one long story should be read and learned in this grade. For this story the following are suggested: "The Trojan War," "The Adventures of Ulysses," "Robinson Crusoe," "The Swiss Family Robinson." The opening exercises of the day, which should be the livest work of the day, may occasionally be devoted to the story work.

b. Reconstructed Story. Much interest in the story work may be developed by having the children impersonate certain characters in stories they have learned, and tell the stories as they imagine those characters would have told them. For example, after the children have learned the story of "The Monkey and the Chestnuts," let one child tell the story as the monkey would have told it, and another as the cat would have told it. A complete change in the pronouns used will be found necessary. Fables are especially suitable for this work, which is a good training of the imagination and a preparation for the dramatization of stories.

c. Original Story. Creative work should be emphasized in this grade and in higher grades. Ideas as to plot and characters may be drawn from literature, from pictures, and from nature. The first products should be the result of the combined efforts of the whole class, each child suggesting an idea. Later, stories created by individuals are to be expected. An excellent form in which the original story may appear is the impersonation, in which the children are asked to imagine they are objects of various kinds, and tell stories in keeping with the character of the objects represented. For example, a child may impersonate a flower in the room or in the yard, the teacher's bell or clock, the pet dog or cat, etc. In this work care should be taken to keep the imagination of the child within proper bounds.

The sources of stories suggested in the preceding grade may be drawn upon for material here. For the repeated and reconstructed story the following are suggested:

GRIMM: The Frog Prince; The House in the Woods; The Fox and the Cat.

ANDERSEN: The Snow Queen; The Flax; The Fir Tree.

HAWTHORNE, NATHANIEL: Cadmus and the Dragon's Teeth; Midas and the Golden Touch.

CRAIK, DINAH MARIA (MULOCK): The Little Lame Prince.

KIPLING, RUDYARD: Mowgli's Brothers; Kaa's Hunting.

HARRIS, JOEL CHANDLER: Daddy Jake, the Runaway; Why Mr. Billy Goat's Tail is Short.

FIELD, EUGENE: The Coming of the Prince; The Angel and the Flowers.

SCUDDER, HORACE: The Flying Dutchman; St. George and the Dragon.

SETON, ERNEST THOMPSON: Biddy and Randy.

BIBLE: The Story of Abraham; the Story of Ruth.

4. *Argument.* A good development in the ability to think logically and to appreciate the relation between cause and effect in events and conditions may be produced by a simple form of argument. Some



FOURTH-GRADE ORAL ARGUMENT

Note leaders standing

well-balanced subject is chosen, and the children are asked to make points in favor of either side. Opportunity should be given to any who desire to refute a point made. The teacher should always hold the children to the discussion of one point at a time. The class may be divided into two groups, each taking one side of the subject to defend. A leader is

chosen for each group, and he has the right to call to his assistance any of his team-mates. The teacher keeps a record of the points successfully made on each side and announces the winner at the close of the debate. Arguments in the dialogues of stories and poems may be used as the basis of this work. The conversation between Cinderella and her step-mother about the attendance at the ball, and the debate between the mountain and the squirrel in Emerson's fable, are examples of material from this source. The following subjects of a general nature are suggested for argument here and in the higher grades:

Life in the city is more pleasant than life in the country.
The house fly is more injurious to man than the mosquito.
Automobiles are more useful than horses.
Farms produce more wealth than factories.
Birds are more injurious to growing things than insects.
Winter affords more and greater pleasures than summer.
Education is more valuable than riches.

The following outline gives the points made on both sides of the subject "City Life offers More Advantages than Country Life" by a fourth-grade class. The points were taken down and arranged by the writer.

AFFIRMATIVE

1. Better schools: longer terms; better buildings and equipment; better teachers; one teacher for each grade.

2. More educational opportunities: museum; libraries; art galleries; Y.M.C.A.; manufactories; picture shows; theaters; prominent people.

3. More conveniences: electric lights; gas; water works; sewerage.

4. Better times: picture shows; Y.M.C.A.; baseball and games; playmates near.

5. Loneliness of country: neighbors far away; few amusements; playmates few and not near.

6. Bad roads in country as opposed to good streets and sidewalks in town; oil lamps, as opposed to electric lights or gas.

Refutation

1. Can study nature in towns in gardens, parks, and by excursions and picnics.

2. Just as good sports in town — tennis, track meets, baseball, athletics at Y.M.C.A.

NEGATIVE

1. Have fun in country: riding horses; fishing; hunting; more pets; games better.

2. Learn nature: seeing and studying insects, birds, trees; spend much time in woods; farming deals with nature.

3. Healthful: fresh air; outdoor exercise; no dust and smoke; go to bed early and get up early; cleaner than city.

4. All boys can learn a trade (farming) easily.

5. Have more and fresher things to eat, without buying them.

6. Develops goodness, honesty, kindness.

Refutation

1. Country has better Y.M.C.A. in the out-of-doors.

2. Better that people should not have so many amusements.

3. Country children get more education of a better kind.

5. *Narration.* The telling of stories that have been read or heard should lead to the narration of actual experiences. This work will be a continuation of that done in the preceding year. Here the narration

should give more details, and the language should be more mature in sentence structure. Picnics, fishing or camping trips, excursions on the river or to the country, visits to relatives and friends, etc., are subjects which will prove interesting for narration.

6. *Description.* This will be a continuation of the work of the preceding year, with increased demands as to number of details, accuracy, and length of the compositions written. Care should be taken to have the children form the habit of making clear mental pictures. Pictures are still effectively used in this work. Objects and scenes from nature furnish the best material here, and for this reason description is closely associated with the observation lessons and reports. Some time may be spent in having pupils describe scenes portrayed in literature that has been read or studied in the class.



GYMNASTIC GAMES ARE GOOD SUBJECTS FOR EXPOSITION

7. *Exposition.* The simple form of exposition, in which the children are led to state general facts of interest about subjects closely related to their lives,

should be continued in this grade. In addition, some time may be devoted to a more difficult form, that of naming in order the successive steps in a process. The following subjects demand this type of exposition: how to play tennis, baseball, or other games; how to plant and cultivate corn, tomatoes, etc.; how to build a bird box; how a bird builds a nest; how to make roller skates. This kind of exposition affords good training in logical thinking and subsequent expression.

Imitative Expression

1. *Memorizing Work.* The work of the preceding grades should be continued. The poems should still be read or recited by the teacher, to avoid the unnatural expression that would result if the children should memorize the selections from the printed page. For this reason the poems should be chosen from some source other than the reader used by the class. Careful attention should be given to the thought expressed in the poem. The memorizing should be done in small bits, — perhaps only a line or two at a time, — to avoid slurring and bad pronunciation. It is unwise to prompt children in the repetitions; they should be asked to make a new start when they fail to remember, or some other child may be allowed to repeat the lines. From six to eight poems and from ten to fifteen memory gems may be memorized during the year. A psalm and perhaps a familiar old hymn may be added to the year's work. The children should

be given frequent opportunity for the repetition of selections memorized during previous years.

Sufficient material in the form of poems and gems may be found in Appendix B. The following selections will give a somewhat wider range for choice:

ALLINGHAM, WILLIAM: Fairy Folk.
FIELD, EUGENE: The Night Wind.
JACKSON, HELEN HUNT: Down to Sleep.
LONGFELLOW, H. W.: The Village Blacksmith; The Wreck of the Hesperus.
TENNYSON, ALFRED: The Brook; Sweet and Low.
WHITTIER, J. G.: The Frost Spirit.
BROWNING, ELIZABETH BARRETT: A Child's Thought of God.
TROWBRIDGE, J. T.: Evening at the Farm.
BRYANT, W. C.: Robert of Lincoln.
HOWITT, MARY: The Voice of Spring; Old Christmas.
WORDSWORTH, WILLIAM.: The Daffodils.
HEMANS, FELICIA DOROTHEA: The Landing of the Pilgrims.
MACDONALD, GEORGE: The Wind and the Moon.
EMERSON, R. W.: The Mountain and the Squirrel.

2. *Dramatization.* Increased originality in adding new characters and new statements in the dialogue should be expected in the dramatization work this year. By the close of the year the dialogue for a short original play may be worked up entirely by the children and played in finished form. For this purpose a story having little or no dialogue should be used. Each child may be asked to prepare a little play, and from these plays one may be chosen and built up in the class. Sometimes the play is worked out wholly in the class, each child suggesting ideas as to characters and dialogue.

Considerable drill in the more spontaneous kind of play work, which was described in the preceding grade, should be given. As suggested in the preceding grades, reading lessons in which much dialogue appears may be acted as they are read, to secure more natural expression and to develop greater interest. Since acquisition is most likely under the stress of interest, this work will be a valuable aid in the reading work.



SCHOOL FAIRS OFFER EXCELLENT SUBJECTS FOR NARRATION, DESCRIPTION, AND EXPOSITION

During the year three or four plays should be worked up in finished form. One of these should be an original play. Examples of plays of this kind may be found in Appendix C. These formed a part of the regular language work of the classes that prepared them. Most of the stories learned in the story-telling work should be dramatized, either spontaneously or in a finished form. These stories are the chief source of material for the play work.

II. WRITTEN LANGUAGE WORK

Original Expression

Here and in higher grades the composition work should begin to develop logical thinking and a careful balance between thought and its expression. The child should be led to develop not only strength and spontaneity of thought but clearness and accuracy of expression. The work, to be effective, must touch the child's life and interests. So far as possible the children should be made to forget the mechanical side of their writing, that they may be able to give themselves over wholly to the thought side of the work. In speaking of the compositions the teacher should never use the terms 'narration,' 'description,' and 'exposition'; they are used in these discussions only for the convenience and guidance of the teacher. The following specific directions for the conduct of the work may be found helpful and suggestive:

1. *Preparation and Method of Conduct.* After the oral discussion of the subject, which should always precede the written work, the children should be given an opportunity to ask questions about the subject. Words which the children desire to use and which they cannot spell should be written on the blackboard, to avoid, as far as possible, having misspelled words in the written work. These words may be used the next day as the basis of a spelling lesson. The children should be directed to leave blank spaces in the composition for words they

cannot spell. A definite time limit should be set for the work, to prevent lazy habits of thought. Each child should read over and correct his paper, as far as he can, before it is handed to the teacher. It may be well for the teacher to spend a portion of the composition period in writing a paragraph on the subject on which the class is working. This leads the children to feel that the work is worth



A DAY IN THE WOODS WILL PRODUCE MANY DESCRIPTIONS AND EXPOSITIONS

while, shows them a model of a well-written paragraph, and keeps them from asking many needless questions while they are writing.

2. *Method and Extent of Correction.* The papers should be carefully corrected by the teacher, but many teachers have found that, unless the compositions are very good or need special criticism, they need not be handed back to the children in this grade. Only the most common mistakes, and those

previously corrected, need be brought to the attention of the class. The sentences that contain mistakes may be read to the children, and they should try to correct them. A paper which contains several of the most common errors, or one of special excellence, may be put on the board for special consideration. Well-formed sentences and all points of excellence should be noted by the teacher, and the children should be led to see and appreciate them. It may be thought best to have the worst papers rewritten. In the correction of mistakes all points enumerated under Technical Matters at the close of this and former grades should be taken into consideration.

3. *Form.* As in the preceding grade, at least half of all written composition work should be in the form of letters addressed to the teacher, to a friend, or to any person well known to the child. This gives an incentive for writing, because it affords the child an audience. Writing merely for the sake of writing, or for the development achieved, does not afford a sufficient incentive to children of this grade. The child's name should be placed in the upper left-hand corner of the page, and the date in the upper right-hand corner. The one-paragraph form of discourse of from five to eight sentences, or one page of note-paper size, is the average extent of the composition in this grade.

4. *Frequency.* Two periods each week should be devoted to the regular written composition work, while some written work should be done almost every day.

Types of Written Compositions

For the convenience and guidance of the teacher the composition work of this grade may be divided into the following kinds. With the exception of letter-writing, the technical names should never be mentioned to the children.

1. *Letter-Writing.* In this grade the complete letter form for social letters, together with the addressing of envelopes, is to be mastered. The following is a sample form:

(Street address, if any)
Decatur, Ill.
May 10, 1915

Dear William,

Your friend,
John Wilson

Only the social letter should be taught as yet. The teacher may devote some time to the direction of the actual correspondence of the children. As suggested above, at least half of the composition work of this grade should be in the letter form. Instead of 'Your friend,' in the closing phrase, either 'Sincerely yours' or 'Very truly yours' may be used, especially if the letter is of a more formal character than that suggested above. In the matter of

addressing envelopes the following form may be taught this year:

Name of person
Street address (if any)
Town or city
State
R.F.D. (if any)

2. *Narration.* After many stories and actual experiences have been told in the oral story-telling work, good training in the orderly arrangement of subject matter in proper time-sequence may be given by having the children put some of these stories and experiences into writing. The preparation of original stories is much easier, and the results are more satisfactory, if the stories are written. This will give the child time to put more thought on the characters and the plot.

3. *Argument.* Sometimes it is profitable to have the oral argument followed by written work of the same kind. Each child may be asked to write a few statements on either side of the question, or the class may be divided into two groups and each group asked to write a defense of one side or the other. At first the children should confine their statements to two of the best points made in the argument.

4. *Description.* General directions for description work in this grade will be found in the paragraph on oral description. In writing compositions involving description greater accuracy is to be expected, especially if the object or scene is before the eyes of the children. Descriptions from memory should not be attempted too often in this grade.



WINTER SCENES OFFER FINE SUBJECTS FOR DESCRIPTION

5. *Exposition.* General directions for the exposition work of this grade have been given in the paragraph on oral exposition. Written work in exposition should often follow the oral, especially if it involves effort in the more difficult type of the work, which demands the statement, in logical order, of the different steps in a process, as, for example, a game, the preparation of a garden plot, various processes connected with farming operations, etc.

6. *Verse-Writing.* Poetry is the form in which the literature of every people first appeared. It must therefore appeal to a natural feeling for rhythm in the hearts of all mankind. In view of this fact the memorizing of poems and gems of poetry during the

early years of school life will have a decided influence in leading children to form the habit of using language correctly. Children should be given frequent opportunity here and in higher grades to give expression in verse to the feeling for rhythm which has been intensified by the memorizing of poetry. This work should never be merely an effort at making rimes, but a means of free expression of feeling. Metrical perfection, of course, is not to be expected here. The results to be attained are poetic phraseology, rime, and some evidence of a feeling for rhythm. Some pupils will not be able to do a very high type of work along this line. Teachers will be surprised, however, at the results of the efforts of the children at writing verse.

The work of getting children to write verse is not difficult, especially after they have memorized quite a few poems and have had much poetry read to them by the teacher. The first step is to have the pupils beat time as the teacher reads a simple rime. Several children will then follow the teacher's example as she reads. It may be well to write several stanzas on the board and to have the children place long marks over the strong beats and short marks over the weak ones. A number of stanzas should now be examined, to note the different schemes of riming. After a suitable subject is chosen from those discussed in the conversation exercises or elsewhere, the teacher should write on the board a few words that were used in the oral work, and should have the children

pick out pairs that rime, or think of words that will rime with certain ones in the list. By combined class effort and criticism, one, two, or three stanzas are then composed and tested by being beaten off. Several children may then try to compose rimes, the teacher and class supplying a phrase now and then and assisting in the work of testing the meter. A good preparatory exercise here is to place on the board a line selected from a poem known to the children and to have them add a second line that rimes with it and corresponds in meter.

The following stanzas are the result of the efforts of children in the third grade of the Western Kentucky State Normal School Training School:

THE SNOW

The snow is coming from the sky,
I guess it always says good-by.

The snow it lights on every tree,
And sometimes lights on you and me.

The snow it lights on thistledown,
And it spreads all over the ground.

THE BIRDS

I like to hear the birds that sing;
I like the wondrous joy they bring.
The snowbirds scamper in the snow,
As they fly forth to and fro.
The birds sing in the spring.

THE ROBIN

The robin likes the snow;
"Oh! oh!" said he.
He sings when it snows
And bravely he goes
From tree to tree.
A music of glory he brings.

The following stanza was written by a third-grade child in another school:

DAFFODILS

Pretty yellow daffodils,
Growing thick upon the hills;
Above your heads the birds do fly,
Looking back against the sky;
And voices far and near
Birds and children sing with cheer,
For the yellow daffodils,
Growing on the green-clad hills
Mean spring, spring, spring.

IMITATIVE EXPRESSION

1. *Copying Work.* The work outlined in the previous grades should be continued, but the poems or passages set for copying may be somewhat longer. From the standpoint of language this work is intended to emphasize good usage. For this reason selections assigned should contain many difficult words and expressions that have given the children trouble.

2. *Dictation.* The discussion of this work in the two preceding grades will give the general directions

for doing it in this grade. Here it becomes even more important than in the lower grades. The children should be led to make their own corrections, whether they are writing at the board or at their desks. The work should never be allowed to drag, but should move rapidly to keep up the interest. In addition to sentences, short poems or gems that are being memorized may be used. Tests may be given occasionally, in which the children state orally the principles learned and find examples of their use in the readers or elsewhere.

III. GENERAL WORK

Dictionary and Vocabulary Work

In this grade some preliminary work looking to the use of the dictionary may be done. The words in short paragraphs may be arranged alphabetically, first according to the first two letters, and later according to three and even four or five letters. This is to be done as desk work. Regular work in the use of the dictionary will be begun in the next year. In many schools lists of new and important words met in the reading lessons are kept and made the basis of spelling lessons and discussions, but the value of this work is seriously questioned in view of recent experiments. Some work in homonyms may also be done here. Such words as 'weak' and 'week,' 'sail' and 'sale,' 'whole' and 'hole,' 'hall' and 'haul,' may be given out orally and their meanings asked for.

Sentences illustrating the meaning of these words may then be made. Special attention should be paid to the correct use of the forms of common irregular verbs.

Technical Matters

In addition to the points outlined in previous grades under this head, the following should be found correctly used in the written work during this year.

1. *Capitals:* names of the Deity and pronouns referring to the Deity; the word 'Bible'; proper adjectives.
2. *Punctuation:*
 a. Comma after 'Oh'; in addresses; before short direct quotations; in series of words.
 b. Quotation marks: in both simple and broken quotations.
 c. Apostrophe: in contractions.
 d. Exclamation point: at close of sentences expressing feeling and after interjections.
3. *Abbreviations:* points of compass, 'A.M.,' 'P.M.,' 'U.S.,' 'Co.,' 'Rev.,' 'sq. yd.,' 'pk.,' 'bu.,' 'No.,' and others needed in the arithmetic or composition work.
4. *Contractions:* explain how made, and teach common ones met in the reading lessons and heard constantly. Examples are 'I 'll,' 'can't,' 'is n't,' 'has n't,' 'you 'll,' 'are n't,' 'it 's,' 'I 've.' Emphasize 'don't' and 'does n't.'
5. *Grammatical principles:*
 a. Subject and predicate: the person or thing that does something and the word that tells what is done.
 b. Nouns: possessive of plurals; plurals of words ending in *y* and of all others met in the reading or composition work of the grade.
 c. Verbs: simple matters of tense, as present, past, and future time; number.
 d. Adjectives: descriptive (simplest enlargement of the subject or any noun).

GRADE FIVE

I. ORAL LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Observation Lessons and Reports.
2. Recitation by Topics.
3. Story-Telling.
4. Argument.
5. Narration.
6. Description.
7. Exposition.

IMITATIVE EXPRESSION.

1. Memorizing Work.
2. Dramatization.

II. WRITTEN LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Letter-Writing.
2. Narration and Story.
3. Description.
4. Exposition.
5. Argument.
6. Verse-Writing.
7. Diary.

IMITATIVE EXPRESSION.

1. Copying Work.
2. Dictation.

III. GENERAL WORK

USE OF DICTIONARY.
WORD STUDY.
TECHNICAL MATTERS.

PURPOSES AND AIMS

Here, as in preceding grades, oral language work for its own sake should receive serious attention. The oral composition, systematically and deliberately brought to a finished form, should have a place as important as that given the written work; for, as Chubb[1] says, "as are a child's habits of oral expression, so will his habits of written expression tend to become." A false idea has heretofore kept oral language work too much in the background. This, together with the failure to criticize carefully all language used by the pupil throughout his school life, has been largely responsible for the prevalence of incorrect speech. At least three class periods each week in language work ought to be devoted to oral language exercises.

The following are a few of the purposes that should enter prominently into the work at this stage, and with increasing importance later:

1. To develop logical thinking, which leads to discrimination and judgment in all matters, especially in the use of language.

2. To develop the power of constructive criticism in matters pertaining to language and thought.

3. To develop an appreciation for the beautiful, both in language and in the external world which language is used to describe.

4. To develop the power to feel, and the ability to express emotion in a proper manner.

[1] The Teaching of English, p. 109.

GRADE FIVE

I. ORAL LANGUAGE WORK

Original Expression

1. *Observation Lessons and Reports.* The method of conducting the work will be the same as that outlined for former grades, with a proper increase in intensity, extent, and detail. The children should be urged to add to the knowledge gained in observation by constant reference to supplementary readers and books of reference, which every school library should contain. The reports should show more signs of logical and accurate thought and should be made up of complete and correct statements in proper sequence.

2. *Recitation by Topics.* In this grade the topic method of recitation may be used in geography, history, physiology, nature study, and reading lessons and in observation reports. The method of conducting the work was outlined in the preceding grade. It is especially useful in summarizing the main points of a lesson, and although it should be used cautiously, it is good language training and becomes more important year by year. It may profitably be used in from one fourth to one third of the recitations in the above subjects.

3. *Story-Telling.* In this grade and in higher grades the story becomes a serious means of securing a better original product. The pleasurable element still remains, but the element of work becomes more prominent. Emphasis should be placed upon original work in this grade. A beginning should be made



LANGUAGE SHOULD BE CORRELATED WITH ALL SCHOOL ACTIVITIES

in the definite study of story structure, and certain stories may be outlined by the class with the help of the teacher. The division of the work into repeated, reconstructed, and original stories, as given in the preceding grade, will serve equally well here, with increased emphasis, however, on the last. Some time may still be devoted to myths and legends, but more should be spent on biography and on stories of

adventure and discovery, of history, and of animal life. Explorations, discoveries, and stories of life at various periods will demand simple time-sequence; while battles, movements in a campaign, and matters connected with political life will require sequence of both time and cause. Bible stories should also be given a place in this grade. In a word, stories used at this stage should concern those who *dare* and *do* things because of simple, pure motives. At least one long story should be read and repeated to the class during this year. "Robin Hood" and the Odyssey are suggested for this purpose.

4. *Argument.* This work becomes more important here than in the previous grade. Broader subjects may be used, more logical statements should be made, and the children should be held more closely to the point. After the work has been conducted as suggested in the preceding grade, individuals may be asked to sum up the best arguments made on both sides of the question. Thus a real debate on a small scale will be the result. The subjects chosen should always be those about which the children have some knowledge, and in which they may be led to take an interest. The work in history, geography, and literature will offer many interesting subjects. The following are a few that are suitable for use in this grade:

Would the Amazon Valley be a good place for farming?

Would it be more pleasant to live where it is always summer?

Was Washington justified in leaving the fires to deceive the British?

Do children who live in the city have a more pleasant life than those who live in the country?

Was the Pied Piper of Hamelin justified in carrying off the children?

Was Robin Hood really dishonest?

Was King Midas's wish foolish?

5. *Narration.* The story-telling work outlined above will naturally lead children to tell actual experiences in their lives and in the lives of others. This work is a continuation of that outlined in the preceding grades. Here the work should show a more logical arrangement of subject matter from the standpoint of time and causal sequence, a fuller recital of details, and a better choice of words.

6. *Description.* The general order of description in this grade should be from the whole to the parts. Much time may be devoted to testing the children's habits and power of observation by having them describe objects and scenes from memory. To add interest to the work it may be well to have games or tests in which the honor will be given to the child or the side that can give the greatest number of points in a description of a scene, a picture, or an object near at hand. Another device is to place a number of pictures before the class and have each child choose a picture, look at it carefully, and then describe it. The class will then try to guess the name of the picture from the description. Many such devices for doing work of this sort in all the grades may be invented by the ingenious teacher.

The work in description for this grade may include the following kinds: (*a*) descriptions of objects or scenes before the eyes, or of those described in poems and prose selections taken from the reading lessons, where the plan will be to select a line and have the children think just what they would paint from it if they were artists, and then let them tell what would be in the picture; (*b*) descriptions of the physical appearance of persons, including characters in literature, as, for example, Ichabod Crane or John Alden; (*c*) descriptions of the character of either real or fictitious persons.



RIVER VIEWS OFFER GOOD SUBJECTS FOR DESCRIPTIONS

7. *Exposition.* The work of the preceding grade should be continued and enlarged here. The simplest form of exposition, which merely gives interesting information about a subject, is important because it demands investigation with a view to discussions before the class. The orderly statement of the successive steps in a process, which is a more difficult type, should be given more attention in this grade than in the preceding one. Only subjects dealing

with concrete things should be selected during this year, though abstract subjects may sometimes be discussed in the grammar grades. The following subjects are simply suggestive of such as would come under the second type of exposition mentioned above:

How to ventilate a room (in connection with work in hygiene).

How to get rid of mosquitoes, flies, etc. (in connection with the work of civic leagues).

How to make a bird box.

How to grow good onions (in connection with school-garden work).

How to cultivate corn (in connection with boys' corn-club work).

How to can peaches (in connection with domestic-science work).

Imitative Expression

1. *Memorizing Work.* This work is a continuation of that already described. Children may be allowed to memorize poems from the printed page in this grade and in higher grades, but only after the selections have been thoroughly studied in class. In addition to poems, memory gems, and a psalm, outlines of lessons in the various subjects may be made and memorized by the pupils. Short extracts from great speeches or selections from prose literature may also be memorized in this grade. The preparation and memorizing of outlines of matter contained in lessons in geography or history help the child to sift out and keep the important ideas on a printed page. Only poems of genuine literary merit should be

memorized. Memory gems may be repeated at the opening exercises of the day, as well as in the regular language classes. About six poems, one psalm, three or four prose selections, and a dozen memory gems should be learned during the year.



TENT DWELLERS—A HISTORICAL PLAY

Poems suitable for use in this grade may be found in Appendix B. The following poems are suggested, to give the teacher a wider range of choice.

LONGFELLOW, H. W.: Paul Revere's Ride; The Wreck of the Hesperus.

BRYANT, W. C.: The Planting of the Apple Tree.

WHITTIER, J. G.: The Corn Song; The Huskers.

RILEY, J. W.: Knee-deep in June.

HOLMES, O. W.: The Deacon's Masterpiece.

SOUTHEY, ROBERT: The Battle of Blenheim.

FIELD, EUGENE: The Dream-ship.

JACKSON, H. H.: October's Bright Blue Weather.

LOWELL, J. R.: A Christmas Carol.

It is well to choose poems that emphasize the thought underlying some special work that is being done during the year. For example, if the long story assigned for the year is "Robin Hood," nature poems, stirring ballads, and poems of loyalty to leadership should be given a place, as:

SHAKESPEARE, WILLIAM: Under the Greenwood Tree; When Icicles Hang by the Wall.
LOWELL, J. R.: What is so Rare as a Day in June? (selection from "The Vision of Sir Launfal").
WORDSWORTH, WILLIAM: March.
SCOTT, WALTER: Lochinvar.
WHITMAN, WALT: O Captain! My Captain!

For the prose work selections from the following may be chosen:

LEE, HENRY: On the Death of Washington.
WIRT, WILLIAM: No Excellence without Labor.
GRADY, H. W.: The New South.
BEECHER, H. W.: Our Honored Dead.
MABIE, H. W.: The Doors of Opportunity.
SUMNER, CHARLES: War.
BIBLE (Book of Acts): Paul's Speech before Agrippa.

2. *Dramatization.* Most of the directions given for this work in the preceding grade will serve here. The activity of the year in the play work should give evidence of a growing originality and spontaneity in adapting stories to the dramatic work, and of a better appreciation of the dramatic element in the literature read and studied. An original play, showing originality of thought and appreciation of

plot, should be the object of the year's work. This play may be built up from the material found in the long story assigned for the year, and may be given in public. The play in final written form should be the result of the combined efforts of the class. This coöperation gives the work a social motive. At least



"ROBIN HOOD"—A FIFTH-GRADE ADAPTED PLAY

three finished plays, including the original one, is the probable amount of the year's work in dramatization. One of these may profitably be rendered in public. The semiacting of selections taken from the dramatic readers and from the regular reading books used in the class should be emphasized here, as in former grades, to develop greater naturalness of expression.

II. WRITTEN LANGUAGE WORK

Original Expression

Most of the directions for the written composition work in the preceding grade will serve here. As indicated in previous grades oral discussion of the subject should always precede the written work. After the pupils have exchanged papers and corrected them as well as they can, the papers should be corrected by the teacher and handed back to the pupils on the following day or at the time they are discussed in the class. The worst papers, or perhaps all that are not good, should be rewritten.

Two periods each week should be devoted to the written composition work, while some writing should be done almost every day. The composition may consist of one, two, or even three paragraphs, according to the nature of the subject. Neatness in the general appearance of the page, and uniformity in the size and kind of paper used, should be demanded. The teacher should see that the margins and indentions of paragraphs are according to the best usage, and that the date and the name of the pupil are in the proper place.

Each teacher will probably invent her own system of correction marks. The following system is a simple one and is intended to be merely suggestive. A more complete one is given in the grammar grades.

1. *Punctuation:* A cross (X) is put at the place of error.
2. *Spelling:* Words misspelled are underlined and "sp" is written above, or in the margin opposite.

3. *Capitalization:* Small letters that should be capitals are underlined three times; capitals that should be small letters have three lines placed above them.

4. *False syntax:* Words or groups of words used incorrectly with respect to grammatical rules are underlined, and "syn" is written above, or in the margin opposite.

5. *Omission of word or words:* A caret (∧) is put at the place of omission, and the word or words to be inserted are written above.

6. General criticisms, both good and bad, are placed on the back of the composition. These include such matters as neatness, unity, sentence structure, arrangement, etc.

The following are the types of written composition work that may be attempted in this grade:

1. *Letter-Writing.* The knowledge of the complete letter form, with its variations to suit different kinds of letters, is perfected in this grade. The various kinds will include social letters, business letters, notes of invitation and acceptance, letters of sympathy and congratulation, bills, receipts, etc. Have the children write letters ordering books or supplies for themselves or the school, and have them learn to fill out checks and money orders. The best work should be used. Have them also write invitations to school parties or entertainments, or letters of congratulation to some real person, or letters of sympathy to a classmate who is ill. Correspondence with friends and relatives should be encouraged and directed. A coöperative letter, formulated by the combined efforts of the whole class, may be sent to the fifth-grade language class in a neighboring school. Further work in the addressing of envelopes, showing the many

changes necessary in various addresses, should be done this year. The narrations, descriptions, and expositions should occasionally be put in letter form, to break the monotony of the regular composition form.

2. *Narration.* The shorter stories that are learned in the story work may frequently be put in written



SCENE FROM "ROBIN HOOD" AT REHEARSAL OF PLAY

form, to develop accuracy in details and in phraseology. It will emphasize stories of biography and of the life of other days to have them put in writing. The original story and the narration of actual experiences are especially adapted to the written composition form. Some definite work in writing short fictitious stories should be begun in this grade. Stories learned or read may give inspiration and serve as models for this

work. In the written story work a motive should, whenever possible, prompt the work. These stories may be read at home, or they may form a book of stories for next year's class or for immediate use in the primary grades.

3. *Description.* The general directions given under oral language work may be followed here. The chief



THE SCHOOLHOUSE AND GROUNDS WILL BE A GOOD SUBJECT FOR WRITTEN DESCRIPTION

aim should be to make the description on paper so clear that the reader can really see the thing — its shape, size, color, and other details. The teacher should collect for herself many descriptions of people, buildings, landscapes, etc., to be read to the children and discussed with them.

4. *Exposition.* The discussion under oral language work will give sufficient directions for the written work here. Clearness may be gained by having the

children write a lesson assignment, a recipe, instructions for a game, etc., which can be put into actual use. The children feel the necessity of being exact, complete, and definite if they know that their compositions are to be used.

5. *Argument.* As suggested in the previous grade, the oral argument should occasionally be followed by written work. Greater definiteness of statement is secured in the written form. At this stage the pupils should confine themselves to two or three of the best points brought out in the oral discussion. Simple work in preparing outlines containing the points made on either side of a question may be begun either here or in the following grade.

6. *Verse-Writing.* The work outlined in the previous grade should be continued and enlarged here. The teacher should be ready to detect special talent in this kind of composition and to give special encouragement to the child possessing it. The writing of verse for special occasions, seasons, and events should be emphasized. Christmas, Thanksgiving, the first snow or frost, the March winds, the first violets upon the hillside, etc. are suggestions.

7. *Diary.* It is a good idea to have each child in this grade and above keep a little notebook or diary, in which he may from day to day record, in concise language, statements about matters in which he is personally interested. These matters will include the child's own ideas on various subjects, incidents of importance in his life, happenings of interest

in the community, weather observations, etc. The little books should be taken up every two weeks or thereabouts and carefully inspected by the teacher. A few directions from time to time as to method, form, etc. will be found necessary. The special purpose of this work, from a language standpoint, is to develop the power to say much in as few words as possible.

The following extract is a page taken from the diary of a fifth-grade boy:

MAY 21, 1915

Sunshine, but rather windy. Weather Bureau predicts rain for to-day.

Our team beat sixth grade in ball game yesterday, 15 to 12. Charlie Baker made a home run. I made three errors.

Talked about war in current topics; seems that the whole world is going to war.

Worked in school garden with class half an hour. Beans are blooming; gathered some lettuce, radishes, and onions. Will have peas next week.

School will soon be out; getting ready for commencement now. I'll not be sorry.

IMITATIVE EXPRESSION

1. *Copying Work.* Copying work, correlated with language work as suggested in the preceding grades, may be continued here. Good usage may be taught in this way.

2. *Dictation.* The work of the preceding grade should be continued and emphasized here. This is very important work, the purpose of which is to teach correct usage in punctuation, capitalization, etc.,

and it may be used to fill in many odd moments in the language periods. The following devices are suggested for use here: (*a*) A short passage, either from prose or from poetry, may be dictated instead of single sentences. (*b*) A passage from the reader may be dictated after it has been read and studied. (*c*) An unpunctuated paragraph may be placed on the board, and the children may copy and punctuate it, giving the reasons for their marks.

III. GENERAL WORK

Use of Dictionary

Systematic effort should be made this year to increase the child's usable vocabulary by teaching him to use the dictionary. Each child should possess a small dictionary in which the meanings given are not merely synonyms, and should form the habit of looking up the meanings of words that are difficult to understand in any of his lessons, particularly the reading lessons. The child should be taught to draw his own conclusion as to the meaning of the word, both from the sentence under consideration and from the definition given in the dictionary. The word should then be used in another sentence composed by the child. Sufficient knowledge of diacritical marks should be gained this year to work out the pronunciation of the words whose meanings are looked up. The following are directions for introducing the use of the dictionary:

1. The work of arranging words in alphabetical order, which was begun in the preceding grade, should be continued for a short time this year. All new words met in the reading lessons, with their marking and meanings, may be kept in this way. About once a week these words may be used as a spelling lesson.



OUTDOOR GAMES OFFER GOOD SUBJECTS FOR EXPOSITION

2. In all subjects have pupils find in the dictionary the meanings of all words that they do not understand. This may be done either at the desks or in the recitation. Interest may be aroused by asking the children who will be first to find the word and give its meaning. The children should be shown that nouns appear in the dictionary only in the singular form, and that verbs appear only in the present tense.

They should also be shown how to look for words by watching the guide words at the top of the page.

3. The diacritical marks on the key words will have to be taught, so that the children may be able to get the correct pronunciation along with the meanings of the words. Correct pronunciation involves giving the correct sound of each letter, the correct division into syllables, and the correct accent.

Word Study

In this grade some knowledge of the formation of words by the addition of prefixes and suffixes should be gained. This will assist the child to increase his usable vocabulary, and will tend to make words really "signs of ideas" to him. This work may be done in the spelling lessons, and examples of the point under consideration should be collected from words found in the reading lessons or elsewhere. The meaning of a few of the commoner Anglo-Saxon, Latin, and Greek prefixes and suffixes used in forming English words may be taught this year. These forms are studied for their meaning only; hence the teacher should have little, if anything, to say of the source from which they come. The following are suggested:

Prefixes

Anglo-Saxon: *fore-* (before), *fore*tell; *mis-* (wrong or wrongly), *mis*behave; *over-* (over), *over*look.

Latin: *ante-* (before), *ante*cedent; *post-* (after), *post*script; *pre-* (before), *pre*fix; *trans, tra-* (across), *trans*fer; *re-* (back, again), *re*turn, *re*new.

Greek: *anti-* (against), *anti*septic; *pro-* (before), *pro*gram.

Suffixes

Anglo-Saxon: *-man,* post*man*; *-ship,* author*ship*; *-ful,* wonder*ful*; *-less,* fear*less*; *-like,* saint*like*; *-ish,* woman*ish.*

Latin: *-er, -or,* arch*er,* doct*or*; *-ess,* goddess; *-ty,* cruel*ty*; *-able, -ble,* sal*able,* solu*ble*; *-fy,* magni*fy.*

Greek: *-ism,* republican*ism*; *-ist,* art*ist*; *-ize,* human*ize.*

Some attention should also be paid to the study of homonyms, synonyms, irregular verbs, etc.

Homonyms

pray, prey	red, read	vale, veil
creak, creek	need, knead	herd, heard
lesson, lessen	mail, male	night, knight
bare, bear	rain, reign	coarse, course
soul, sole	plain, plane	bow, bough, etc.

Irregular Verbs

come	came	come	see	saw	seen
take	took	taken	lie	lay	lain
lay	laid	laid	throw	threw	thrown
go	went	gone	sit	sat	sat
do	did	done	wear	wore	worn

Technical Matters

In addition to the points outlined under this head in previous grades, the following should be taught during the year in connection with the various kinds of language work:

1. *Capitals:* 'North,' 'South,' etc. (as part of the country and not as points of the compass); names of objects personified.
2. *Punctuation:*
 a. Comma: after 'yes' and 'no' in answers; to mark off clauses and phrases.

b. Quotation marks: in broken quotations.

c. Hyphen: in compound words.

3. *Abbreviations:* 'Hon.,' 'Gov.,' 'M.D.,' 'Jr.,' 'Sr.,' 'Supt.,' 'Maj.,' 'Rev.,' etc.
4. *Contractions:* additional words, as 'is n't,' 'they 'll,' 'they 're,' 'could n't,' 'can't,' etc.
5. *Grammatical principles:*

a. Noun: object of verb; object of preposition; compound nouns; possessive plural of nouns like 'negro,' 'mulatto,' 'potato,' etc., of compound nouns, of words ending in *f* or *fe* changing to *ves* (fifteen in all), and of other irregular nouns, as 'men,' 'geese,' 'children,' etc.

b. Pronoun: distinguish kinds, beginning with the use of the relative clause; objective case.

c. Adjective: simplest form of comparison.

d. Adverb: modifying verb and adjective; comparison.

e. Verb: transitive.

f. Phrases and clauses: continue study of these as modifiers expanded from the adjective and the adverb.

GRADE SIX

I. ORAL LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Recitation by Topics.
2. Oral Reports: (*a*) Observation Reports; (*b*) Book Reviews; (*c*) Current Events.
3. Narration.
4. Description.
5. Exposition.
6. Argument.
7. Talks from Outlines.

IMITATIVE EXPRESSION.

1. Memorizing Work.
2. Dramatization.

II. WRITTEN LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Letter-Writing.
2. Narration.
3. Description.
4. Exposition.
5. Argument.
6. Verse-Writing.
7. Diary.
8. Preparation of Outlines.

IMITATIVE EXPRESSION.

1. Dictation.

III. GENERAL WORK

USE OF DICTIONARY.

WORD STUDY.

TECHNICAL MATTERS.

PURPOSES AND AIMS

The ideals that shape the work of this grade are about the same as those outlined for the preceding year. The problem of building a usable vocabulary by the use of the dictionary and by the definite study of word formation becomes more serious here, and certain important principles of grammar should be taught, by use rather than by definite rules. The ability to speak without preparation several logically connected sentences on a given subject should be expected in pupils of this grade, while short talks from outlines should be given an important place. The language of the recitations, both oral and written, should show a marked growth in maturity of thought, in correctness of idiom and of grammatical construction. As emphasized before, the language of all recitations should be carefully criticized, so that a more correct use of words and better sentence structure may be secured. In all the language work of this grade the definite aim should be to relate the child's classroom work to the actual life he is living. The description and observation work should center about home activities and objects closely associated with the child's environment. Real letters should be written for definite purposes; subjects for argument should touch community industries and problems; and exposition should take up subjects connected with household arts, everyday games, and the industrial life of the community.

GRADE SIX

I. ORAL LANGUAGE WORK

Original Expression

1. *Recitation by Topics.* In this grade the recitation by topics tends to make children speak more clearly, coherently, and logically. It may be used here in geography, physiology, history, nature study, and reading lessons, and in oral reports. When the topic is assigned before the recitation, an outline made by the pupil may occasionally be used. It is better in this grade to assign the topics after the class has assembled for the recitation.

2. *Oral Reports.* The oral reports in this grade may be divided as follows:

a. Observation Reports. This work has been sufficiently discussed in former grades. It is very important in all the grades, not only as a language exercise but as a means of developing habits of observation. Mental pictures formed by children of this grade should show a greater degree of clearness, and the language of the report a corresponding growth in maturity.

b. Book Reviews. Children should be taught to read books in such a way as to be able to make an

intelligent review of their contents. A small amount of such work may be attempted this year, at least two books suitable for work in this grade being read at home and reviewed before the class by each pupil during the year. In the same way, magazine and newspaper articles of value may be read and reviewed before the class. The child may be allowed to use an outline of the contents of the book or article. The following books are suggested for this work in this grade:

ALDRICH, T. B.: The Story of a Bad Boy.
FRANKLIN, BENJAMIN: Autobiography.
ALCOTT, LOUISA M.: Little Women.
COOPER, J. F.: Last of the Mohicans.
HUGHES, THOMAS: Tom Brown at Rugby.
HALE, E. E.: The Man without a Country.

c. Current Events. Children should be led to take an interest in matters of general interest that happen from time to time either in the immediate locality or anywhere in the outside world. In the language period, time should frequently be devoted to reports on such events. The opening exercises of the day may occasionally be devoted to this work, and sometimes all the children in the school should be urged to take part. A connected report on some matter of special interest may be secured by assigning topics to several pupils beforehand. This work may be made more interesting by leading the class to ask questions about the topic under discussion. Current events often offer good subjects for arguments or

debates. They should find a place on the program at least once a week.

3. *Narration.* In addition to the narration work outlined in the preceding grade, many of the facts of history may be taught here by continuing the stories of great men, of discoveries and inventions, of life at various times, etc. The legend and myth should continue to have a place in the story work. Stories of King Arthur and his knights, and of Greek and Roman legendary heroes, are good to use here. Bible stories are still interesting in this grade. These stories should usually be read by the children, but the teacher may occasionally read or tell the class a story and ask for a repetition.

The three types of stories mentioned in the preceding grade may all be continued here. The reconstructed and original stories, however, are more important than the repeated story, because they demand more thought. Special emphasis ought to be placed on the original story, which should occasionally be put in written form. After considerable time has been devoted to this work, the class may compose a story as a coöperative work and allow the lower grades to use it.

The story work will naturally lead to original narration of actual experiences. Children in this grade should be able to tell pleasingly, and with proper time-sequence, experiences that they have had or about which they have heard. Experiences in industrial work, such as making benches for the playground or

ventilating boards for schoolroom windows, repairing window shades, and laying off a baseball diamond, may be related. Correlation with geography may be effected by having the children tell stories of imaginary trips, describing the people and their dress and the crops, vegetation, rivers, and other matters of interest in the countries visited. An imaginary trip in an aëroplane, or on a train, or by ship, from New York to San Francisco, London to Rome, or Peking to Calcutta, would bring out many interesting facts.

4. *Description.* The different types of description outlined in the preceding grade should form the basis of the work here. At this stage much attention should be given to the unity and coherence of the statements and to the order in which the details are given. The children should be taught that all details are not of equal rank, and that the order of procedure should be from wholes to parts, the parts being given in the order of their prominence and importance. Selections of model descriptions taken from standard sources should be read to the class from time to time, or members of the class may be allowed to give from memory a bit of description from some such source, following the original as closely as possible. Children should also study good descriptions for themselves, selecting them occasionally from sources other than their textbooks. This work may be correlated with geography by having the children describe local landscapes or remote scenes referred to in reading

lessons, or with history by taking as subjects battle-fields and historic buildings and places. Ruskin's descriptions of Europe, and those of Hawthorne in "Our Old Home," are good models of description. The picture game suggested for use in the preceding grade may be played with interest here. This game may be varied by having a familiar object described



THE MORE INTERESTING THE SUBJECT THE BETTER THE COMPOSITION

by one child, after which the rest of the class are to guess what the object is. The observation reports will be largely description work.

5. *Exposition.* The work outlined for the preceding grade should be continued and enlarged here. Increased attention should be paid to the unity and coherence of the subject matter of the composition. Subjects used in this grade should usually be concrete, such as the value of railroads to a country;

how to play tennis; how to make ventilating boards for schoolroom windows; the value of good roads to a country; birds, useful and destructive. Occasionally an abstract topic may be introduced, such as honesty in examinations, or a girl's duty to her mother in the home.

6. *Argument.* The ideas suggested for this work in the two preceding grades will give general directions for it here. The subjects used should demand more thought, and the discussion of them should begin to show a reasonable insight into such matters as the social and economic life of the community. Such subjects, then, as the following will be found especially suitable for use in this grade: Should we demand cleaner grocery stores? Should every home be forced to have a garbage can? Should a man who owns no property be allowed to vote? Current events, history, and physiology will offer many interesting subjects for this work. Single sentences making one point in the argument should gradually lead to several sentences giving logical reasons for each point made. Children may be allowed to talk from outlines prepared before the recitation.

7. *Talks from Outlines.* The oral work in almost all the preceding types of composition may occasionally be given from outlines prepared by the pupils before the recitation. The speaker should always face the class, and his classmates should be asked to make kind and specific criticisms of both good and bad points in the subject matter and delivery.

Imitative Expression

1. *Memorizing Work.* The work of the preceding grades should be continued here. Poems, memory gems, and longer prose selections, including a psalm, should be the basis of all this work. An old hymn



ALL SCHOOL ACTIVITIES SHOULD BE DRAWN UPON BY THE LANGUAGE TEACHER

may be substituted for the psalm. For prose selections, extracts from famous speeches and from such standard literature as Irving's "Sketch Book" and Hawthorne's "Twice Told Tales" may be used. The teacher should be careful to choose some poems that deal with subjects of nature, and others containing an element of narration. It is well to correlate the poems learned with the month or season of the year.

At least eight poems, twelve memory gems, and four prose selections should be memorized and recited during the year. The selections should always be studied in the reading lessons before memorizing is begun. Frequent opportunity to repeat selections learned in previous years should be given.

Poems suitable for use in this grade may be found in Appendix B. The following are suggested, in order that the teacher may have a wider range of choice:

LONGFELLOW, H. W.: The Builders; Christmas Bells.
HOLMES, O. W.: Old Ironsides.
BRYANT, W. C.: Song of Marion's Men.
TENNYSON, ALFRED: The Bugle Song.
DRAKE, J. R.: The American Flag.
WOLFE, CHARLES: Burial of Sir John Moore.
EMERSON, R. W.: Concord Hymn.
WHITTIER, J. G.: Barbara Frietchie.
LOWELL, J. R.: The Heritage.
KEATS, JOHN: Autumn.
BURNS, ROBERT: My Heart's in the Highlands.
FINCH, F. M.: The Blue and the Gray.
HEMANS, FELICIA DOROTHEA: Landing of the Pilgrims.
HOOD, THOMAS: The Song of the Shirt.
KEY, F. S.: The Star-Spangled Banner.

For the prose work, short selections from the following may be used:

LINCOLN, ABRAHAM: Gettysburg Address.
HENRY, PATRICK: Speech before the Virginia Convention.
HAWTHORNE, NATHANIEL: A Rill from the Town Pump.
STEPHENS, ALEXANDER H.: On the Restoration of the Union.
IRVING, WASHINGTON: The Broken Heart.
BACON, FRANCIS: Essays — Of Nobility; Of Wisdom.
BIBLE: Belshazzar's Feast; Book of Daniel; Psalm xix.

2. *Dramatization.* The work of the preceding year should be continued here with longer plays and more originality in arranging the dialogue and in the staging preparation. Reading and history lessons may be dramatized with great interest and profit. This will enable the children to enter more fully into a sympathetic understanding of the lesson, especially in the case of historical incidents. At least three finished plays, one of which should be an original one, may be worked up during the year. It would be well to present at least one of these in public. "The Flower Queen," an original play written by a sixth-grade girl, is given in Appendix C of this book.

II. WRITTEN LANGUAGE WORK

Original Expression

The directions given in the two preceding grades for the conduct of written composition work may, with a few changes and additions, be used for the work here. In this grade children should be led to make definite outlines of the subject matter before they begin to write. These outlines should generally contain the following heads: (*a*) introductory and explanatory statements; (*b*) points to be taken up in the main discussion; and (*c*) concluding, or summarizing, statements. The selection and arrangement of material should be guided largely by models taken from good literature. Such selections may occasionally be outlined and the arrangement carefully noted.

In the work of criticism special emphasis should be placed on sentence structure, on the best methods of improving bad sentences in structure and choice of words, and on testing the whole composition for unity and coherence. All regular compositions should be



THE MAY FESTIVAL

No dearth of composition subjects in this school for days

corrected and returned to the writer. Very poor ones should be rewritten. The following signs of mistakes may be added to those suggested in the preceding grade:

1. *Bad choice of words:* Word underlined and 'Ch. of W.' placed in the margin opposite, or above the word.

2. *New paragraph:* Paragraph mark (¶) put in margin or at place where new paragraph should begin. If the paragraph is made where one should not be, 'No ¶' may be written in the margin opposite.

3. *Thought not clear:* Statement underlined and several ?'s placed above.

The compositions this year should fill about one page of letter paper and should consist of from six to ten sentences. All kinds of composition work should frequently appear in letter form. Illustrative pictures made with colored pencils or water colors should accompany the written work whenever possible. The compositions should be written in ink, and the pupils



PREPARATION FOR THE BARBECUE OFFERS INTERESTING SUBJECTS FOR COMPOSITIONS

should all use the same kind of paper. Some opportunity for impromptu composition should be given every day, while one regular composition is the usual requirement for each week. It may be necessary to spend portions of several periods in studying models from literature, for preliminary written work, and for oral discussions. The actual writing of the composition should be done at the desk or at home.

The following are the kinds of written composition that are suggested for this year's work. In conducting the recitation technical terms should not be used by the teacher.

1. *Letter-Writing.* Drill in perfecting the complete letter form, as outlined in the preceding grade, should be continued throughout the entire year. The work should be kept closely related to real life by having the children write letters of invitation and sympathy, and business letters ordering books or supplies for the school or for private use. Some correspondence with friends and relatives at a distance should be encouraged and directed to some extent, and the preparation of the coöperative letter to the sixth-grade language class of another school may be made very interesting to the children. The various kinds of composition outlined on the following pages should appear frequently in the form of letters.

2. *Narration.* The repeated and reconstructed stories which were outlined in detail in oral language work for this grade, and the two preceding, are most suitable for oral work, and yet when they are short enough they may occasionally be put into written form. After considerable effort has been devoted to the study of the structure of the story (the plot, time, and causal sequence, the *who*, the *when*, the *where*, and the *what*), and after some practice has been given in the telling of purely original stories, the children should be led to use constructive imagination in putting these into written form. The story may be the

product of the combined efforts of the class, the plot and characters being suggested by some member of the class or by the teacher. Good stories from literature may be studied as a preparation for the writing of original stories suggested by them. The stories should be illustrated whenever possible.



THE ANGELUS
(After Millet)
Good pictures are a valuable asset in language work

As indicated in the discussion of oral narration, the story will lead to the narration of actual experiences. These should frequently be put into writing, to develop greater exactness in language and details.

3. *Description.* The general directions given in the paragraph on oral description may be followed here.

When possible, written descriptions should be illustrated. This will lead the children to appreciate art and its expression in paintings. Cartoon work of an elementary sort, done with an ordinary lead pencil, may be undertaken as an accompaniment to personal descriptions. Before beginning this work the pupils should make a collection of cartoons for study.



NO PUBLIC DRINKING CUP HERE
A chance to correlate language and sanitation

4. *Exposition.* The directions in the paragraph which deals with oral exposition in this grade will be found sufficient for the work here. A very few simple abstract subjects may be used this year, but not till they have had a thorough discussion beforehand in the oral work.



SCHOOL GARDENS FURNISH MANY SUBJECTS FOR DESCRIPTION AND EXPOSITION

5. *Argument.* The preparation of outlines indicating the leading points on both sides of an assigned subject may occasionally be prepared by the children

before the oral argument. The teacher will have to assist the children considerably in this work. After the oral argument, it may be well sometimes to ask the children to write in logical order the arguments presented on one or on both sides of the question.

6. *Verse-Writing.* The work suggested in the two preceding grades should be continued here. The teacher should be quick to detect any special ability in verse composition and to encourage its possessor. Some simple instruction in showing the structure of several of the simplest meters found in poetry familiar to the children may be given in this grade. This will be easy to do where children have received some systematic training in vocal music.

7. *Diary.* The work suggested for the preceding year should be continued during this year. The ability to say much in a few words — which keeping a diary develops — is a very valuable possession.

8. *Preparation of Outlines.* As suggested in previous discussions in this grade, time may be profitably spent in leading children to make outlines of the subjects on which they are to give talks in the oral language work. Written compositions will have more unity and coherence if outlines of the thought are made before the writing is begun. Outlines of the subject matter in the various lessons of the day should frequently be made. This work is especially useful, because it teaches the child to pick out the important ideas on a printed page. These outlines, which should be memorized, may be placed on the

board by the teacher as the children give the thought of a paragraph which they have read. Or the children may prepare them alone, at their desks or at home. The pupils should occasionally be asked to make outlines of their reading lessons at home and present them at the recitation or to the teacher for review. This is a splendid incentive to a study and appreciation of literature. Biographies are especially good for outline work and for talks from outlines.

Imitative Expression

Dictation. Dictation exercises are still important and necessary, and should be carried on in the manner suggested in preceding grades. Special attention is called to the devices suggested for the work in the fifth grade. The exercises should always be quick and interesting, and should never be allowed to drag. All matters outlined under Technical Matters in this grade and lower grades should be thoroughly tested in this way. At least two short exercises each week should be devoted to the work.

III. GENERAL WORK

Use of Dictionary

The teacher should see that the pupils are proficient in the work outlined in the preceding grade. The following suggestions are made for further instruction this year:

1. Give further practice in the use of diacritical marks.

2. Give practice in finding the meaning best adapted to words in particular instances, both from the meanings suggested in the dictionary and from the thought of the sentence and passage.

3. Teach children to use a pronouncing gazetteer. a pronouncing biographical dictionary, etc.[1]

4. Teach the meaning of the abbreviations following words, such as 'v.t.,' 'v.i.,' 'n.,' 'a.,' 'adv.,' etc.

Word Study

This work should be continued along the lines indicated in the preceding grade. It may be divided as follows:

1. *Homonyms, Synonyms, and Antonyms.* Special attention should be given to synonyms and antonyms. Lists of these, made as they occur in the regular studies, should be kept by the pupils. A suggestive list of homonyms was given in the preceding grade. The following are similar lists of synonyms and antonyms:

Synonyms

allow, permit	deny, dispute	noted, famous
compare, contrast	argue, dispute	invent, design
obtain, acquire	cash, money	fear, terror
vocation, occupation	accept, receive	different, unlike

[1] The old edition of Webster's Unabridged contains also, in an appendix, a list of noted names of fiction. In the new edition these are found in their proper places in the text.

ANTONYMS

easy, difficult	rare, frequent	fixed, changeable
interior, exterior	together, asunder	friendly, hostile
persuade, dissuade	urban, rustic	barren, fertile
mild, severe	sullen, cheerful	natural, artificial

2. *Derivation.* Some time should be spent this year in teaching the derivation, or history, of words. The derivation of such words as the following will be found interesting, and this knowledge will give them a more vivid meaning: 'citizen,' 'military,' 'circus,' 'veto,' 'exit,' 'benefactor,' 'admit,' 'posse,' 'album,' etc.

Derivation work includes the study of prefixes and suffixes. The meaning of the forms rather than the source should be emphasized in this grade. The following are suggested for study this year:

PREFIXES

Anglo-Saxon: out- (beyond), *out*do; *un-* (not), *un*skilled; *under-* (beneath), *under*cut.

Latin: ad- (to), *ad*here; *con-* (with, together), *con*dole, *con*vene; *contra-* (against), *contra*dict; *ex-* (out, from), *ex*hale, *ex*clude; *sub-* (under, after), *sub*scribe.

SUFFIXES

Anglo-Saxon: -fold (times), ten*fold*; *-wise* (manner), like*wise*; *-ward* (direction), *down*ward.

Latin: -age (act, condition), marri*age*; *-ant, -ent* (adj. being; noun, one who), vigil*ant*, assist*ant*, subservi*ent*, ag*ent*.

3. *General.* The teacher should continue the drill on irregular verbs and on the correction of all misused words, such as 'like' for 'as,' 'if' for 'whether,' 'how' for 'what,' etc. Lists of new and difficult words may be selected from the various lessons of the day and used for oral and written drills in spelling, though the value of this is seriously questioned.

Technical Matters

In addition to the points outlined in previous grades under this head, the following should be taught during the year in connection with the various kinds of language work:

1. *Capitals:* in titles of books, names of political parties and religious denominations, titles followed by names of individuals, etc.
2. *Punctuation:*
 - *a.* Comma: preceding short direct quotations, to set off explanatory phrase or modifier, to indicate slight pause in reading.
 - *b.* Period: in decimal numbers.
 - *c.* Colon: preceding long quotations and enumerations.
 - *d.* Semicolon: in compound sentences.
3. *Abbreviations:* all important ones met in any of the subjects of the year, such as those of states, countries, etc. in geography; also 'C.O.D.,' 'D.D.,' 'Atty.,' 'N.B.,' 'viz.,' 'Messrs.,' 'Vol.'
4. *Grammatical principles:*
 - *a.* Noun: object and indirect object.
 - *b.* Pronoun: simple uses of the three kinds; object and indirect object.

c. Verb: idea of voice, auxiliaries, simple conjugation work; frequent drill on irregular verbs.

d. Conjunction: distinguished according to use in complex and compound sentences.

e. Sentences: (1) complex, which will include expanding word and phrase modifiers into clause; compound, both coördinate ideas with 'and' and adversative with 'but' and 'yet.' (2) declarative, interrogative, imperative. The so-called exclamatory sentence always belongs to one of these classes.

GRADE SEVEN

I. ORAL LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Recitation by Topics.
2. Oral Reports and Talks from Outlines.
3. Narration.
4. Description.
5. Exposition.
6. Argument and Debate.

IMITATIVE EXPRESSION.

1. Memorizing Work.
2. Dramatization.

II. WRITTEN LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Letter-Writing.
2. Narration.
3. Description.
4. Exposition.
5. Argument and Debate.
6. Verse-Writing.
7. Diary.
8. Preparation of Outlines.

IMITATIVE EXPRESSION.

1. Dictation.

III. GENERAL WORK

USE OF DICTIONARY.

WORD STUDY.

TECHNICAL MATTERS (including English Grammar).

PURPOSES AND AIMS

The work of this year should show a steady increase in thought power and in the ability to use the mother tongue correctly. Pupils here should show a greater ability to criticize the language productions of the class, and a more analytical attitude toward all kinds of school work. Books of reference should be used with greater freedom, and the children should show a marked tendency to investigate for themselves. In this grade special emphasis should be placed on talks from outlines given before the class and school. Grammatical principles, of a difficulty suited to the pupils, have been taught in connection with the composition and other kinds of language work in all the grades thus far. This work will be continued in the grammar grades in the same way, although in many schools it is still thought well to devote a period occasionally to the teaching of some of the more difficult grammatical principles. When this is done, the method used should be inductive, leading the children to make all the definitions in original, simple language before any notice is taken of the statements in the text. This work should develop in children a greater ability to think accurately and incisively. The study of literary models, together with derivation and word study, should produce better diction and greater facility in the expression of thought. All the composition work of the year should be dignified by some definite motive or purpose. Originality and self-direction in the language activities should be the chief object of the year's work.

GRADE SEVEN

I. ORAL LANGUAGE WORK

Original Expression

1. *Recitation by Topics.* The method of reciting by topics becomes a more effective training in language power here than in the preceding grades. It should, however, be used with caution, for it has its dangers. It may be used profitably in from one fourth to one third of the recitations in history, geography, physiology and hygiene, civil government, reading, agriculture, domestic science, etc. At first the pupil may follow a written outline, but later he should hold the main topics in mind and give them in proper sequence without reference to the outline. This is especially valuable in summarizing the main points of a lesson.

2. *Oral Reports and Talks from Outlines.* Greater emphasis should be placed on this work in this grade than in the preceding grade. In addition to the reports outlined there, talks on personal experiences, reviews of speeches or lectures heard, etc. may be given. In science work, for example, an experiment may be described, as How we made a barometer or How we show that a rise of mercury in the barometer indicates increased air pressure. The

writer recently heard interesting reports of lectures on "Robert E. Lee" and "Forests in the Rockies" given by seventh-grade pupils. Some child may be appointed to hear a lecture or a sermon and give a report to the class. Sometimes it may be advisable to have children give these reports before the whole school. The work of preparing outlines for these talks, which was begun in the last grade, should be emphasized here. The teacher should assist in the preparation of the first outlines. This will be a good preparation for the written argument work and the debates of the literary society. The following books are recommended for book reports:

WHITTIER, J. G.: Snow-Bound.
SCOTT, WALTER: Lay of the Last Minstrel.
DICKENS, CHARLES: The Cricket on the Hearth.
LONGFELLOW, H. W.: Evangeline; The Song of Hiawatha.
HALE, E. E.: The Man without a Country.
HAWTHORNE, NATHANIEL: Twice-Told Tales (selections).
SCUDDER, H. E.: George Washington.
CHURCH, A. J.: The Story of the Iliad.
See list in preceding grade.

3. *Narration.* The work of the preceding grade should be continued and enlarged during this year. The reproduction of stories from history and literature should be especially emphasized in this grade. Stories taken from the Bible and from the mythologies of various peoples are still good and should be given a place. Reconstructed and original stories should be composed, as suggested in the preceding

grades, but the emphasis should be placed on the latter. More emphasis than ever should be placed on the narration of personal experiences. The correlation of language work with geography, history, agriculture, etc. may be effected by having the children relate real or imaginary experiences in the work of these subjects. For example, a seventh-grade geography class in a certain school decided that each



CAMPING EXPERIENCES FURNISH GOOD SUBJECTS FOR DESCRIPTION AND NARRATION

member of the class should visit an irrigation work under construction in the locality. A week later, after ample time for observation and investigation in books of reference, each pupil told the story of his visit, comparing the ideas he gained with those of the other members of the class.

In this grade the telling of stories should have some social motive. For example, a story may be told to some grade that has not heard it, or it may

be told as a part of some program. Pupils of this age begin to be more self-conscious, and no longer enjoy telling stories in the class as they did in the lower grades. If the work has a real purpose, however, it interests them. It must have a dignity which it has not called for before — the dignity of definite motive or purpose.

4. *Description.* The work in oral description will, for the most part, follow the outline given in the two preceding grades. A proper increase in details and improvement in unity and coherence should be demanded here. The oral reports on observation work will continue to offer fine opportunity for description work.

Special emphasis should be placed on the study of descriptions of persons, scenes, and characters in literature. In this way good models may be brought to the attention of the class. These selections should be read and reread by the class until they are thoroughly appreciated. A certain class had read and enjoyed the descriptive passages of "Rip Van Winkle" and "The Great Stone Face." After a field trip among some near-by hills in the autumn, the children asked the teacher to let them write about the hills. Excellent descriptions came spontaneously, without any thought of the vocabulary required. Too much evident attention to such things as vocabulary and form sometimes defeats the very purpose of the work. If the impressions are properly associated, the expression will come when needed.

5. *Exposition.* The work of the preceding grade should be continued and enlarged here. The introduction of subjects demanding abstract thought should be attended with caution. Subjects having to do with moral and ethical duties of a simpler nature and with rights of individuals may be introduced to some extent in this grade. The attention of the class should be called to good models of the various kinds of exposition found in good literature. Emphasis should also be placed on the making of outlines before the class recitation. Too much of this work should not be attempted, and it should not be too formally handled, for seventh-grade pupils dislike formality. Children should be led to read extensively and to think much about the subjects assigned for this work, in order that much apperceptive material may be stored up for future use. This should be done especially with subjects that deal with processes and activities, such as the making of pottery, how to make bricks, how to protect birds, how golf is played, etc.

6. *Argument and Debate.* The argument in this grade should lead directly to debates in class and to a kind of primary literary and debating society, which every school should try to maintain. It should develop the power of quick and accurate thought while on one's feet, and ready expression under fire. Outlines of the leading points to be made on both sides of the subject should be prepared before the recitation period, while some subjects may be debated in the class without previous notice. Methods for the conduct of the

work have been given fully in preceding grades. In this grade two members of the class may be asked several days ahead to be ready to defend the two sides of a question, and after these have given their talks, the class may act as judges and then enter into a general discussion of the subject. The teacher should



LANGUAGE AND DOMESTIC SCIENCE SHOULD BE CORRELATED IN THE UPPER GRADES

always summarize the points made in the discussion, in order that erroneous ideas may not be left with the children.

Imitative Expression

1. *Memorizing Work.* The work of former grades is to be continued here. At least six poems, one psalm, twelve memory gems, and four prose selections should be memorized during the year. Quality,

however, and not quantity should guide the teacher in directing the work. The selections should always be studied in the reading lessons before they are memorized. As in other grades, the material should be selected with these aims in view: (1) to teach the child to appreciate nature — for example, "Snow-bound" develops a love for winter and country life, while poems of the sea appeal especially to children near the ocean or lakes; (2) to broaden the child's experiences, connecting them always with his past life. Selections used should ordinarily be suited to special seasons and events. Frequent opportunity to repeat selections learned in previous years should be given.

Suitable poems and gems are to be found in Appendix B. The following poems and prose selections are suggested, in order that the teacher may have a wider range of choice.

KIPLING, RUDYARD: Recessional.

TENNYSON, ALFRED: Charge of the Light Brigade; Sir Galahad.

BRYANT, W. C.: The Death of the Flowers; Thanatopsis; The Hurricane.

WORDSWORTH, WILLIAM: The Solitary Reaper; Fidelity.

EMERSON, R. W.: The Humble-bee; The Snow-storm.

MOORE, THOMAS: Oft in the Stilly Night.

BROOKS, PHILLIPS: A Christmas Carol.

WHITTIER, J. G.: The Eternal Goodness; The Yankee Gypsies.

SCOTT, WALTER: Soldier, Rest!

BROWNING, ROBERT: The Patriot.

STEVENSON, R. L.: A Visit from the Sea.

LONGFELLOW, H. W.: The Ship of State; The Arrow and the Song.
LOWELL, J. R.: The Finding of the Lyre.
RILEY, J. W.: The Name of Old Glory.
CARROLL, LEWIS (DODGSON, C.): A Song of Love.
LANG, ANDREW: Scythe Song.
STEDMAN, E. C.: The Cavalry Charge.

The following prose selections, together with those suggested for this work in the preceding grade, may be used here:

BIBLE: Psalms xlvi, lxvii; Ecclesiastes xii.
LONGFELLOW, H. W.: Spring; Summer; Autumn (selections from "Kavanagh").
MABIE, H. W.: On Books (from "My Study Fire").
PORTER, HORACE: Abraham Lincoln (selections).
CHOATE, J. H.: The Pilgrim Mothers (selections).
CONKLING, ROSCOE: Speech nominating U. S. Grant (selections).

2. *Dramatization.* The work outlined in preceding grades should be continued with increased demands as to originality and expression. Much interest may be developed in the reading and history lessons by having the children dramatize selections or scenes that lend themselves to such treatment. To secure greater naturalness of expression the regular reading lessons may frequently be put aside for selections from the dramatic readers.

At least one original play should be the product of the combined efforts of the class during the year. As a preparation for this work, one or two good plays should be carefully read and studied as models of

dramatic perfection. Shakespeare's "As you Like It" or "Twelfth Night," or Sheridan's "The Rivals," may be used for this purpose. The importance of the problem as the chief thing in a plot, the entangling elements, the point of highest interest, and the unraveling of the plot are all apparent. The class will appreciate these important points if the play is



GOOD ROADS DAY—A SOURCE OF MANY EXPOSITIONS AND DESCRIPTIONS

studied properly. In writing both plays and original stories the study of a model is very essential. In addition to the original play, at least two or three adapted ones should be worked up during the year. One of these should be given on some public occasion. This work, as outlined in preceding grades, will be the result of the united efforts of the class. In this grade a single child may occasionally prepare an acceptable adapted, or even an original, play.

II. WRITTEN LANGUAGE WORK

Original Expression

The directions given for written composition in the two preceding grades will serve, for the most part, for the work here. In this grade more emphasis should be placed on the preparation of outlines; in fact, no composition should ever be written in the grammar grades without an outline, to insure logical arrangement of subject matter. Children should show not only an increased vocabulary and a broader range of ideas, but a greater knowledge of the technique of language and an ability to think more accurately. Progress along these lines will be aided by the analysis of illustrative selections from good literature. Special attention should also be paid to paragraphing, which will necessarily accompany the work of outlining subjects.

Some written work should be done almost every day, while one regular composition of three or more paragraphs should be handed in each week. Preliminary work (including, perhaps, the reading of a model selection and some assistance in the making of an outline) may be done on Friday, if the compositions are to be handed in on Monday. At the recitation on that day the compositions may be exchanged among the pupils for criticism. The next day they should be returned to the teacher, who will then correct them, preparatory to the discussion in the class on Wednesday. It may be found necessary, for

lack of either time or ability on the part of the students, to demand only two compositions each month. In this event much practice in writing short one-paragraph productions should be given. The regular compositions should always be written in ink and on paper of uniform size and grade.

The teacher should always remember (1) that the child's attention should be kept on the thought



CHILDREN SHOULD BE LED TO DISCUSS AND WRITE ABOUT SANITARY HOMES AND COMMUNITIES

rather than on the technique, which should be a matter of habit now; (2) that the appearance of the page as to margins, indentions, handwriting, etc. is of great importance; (3) that the subjects used should be chosen from all four of the forms of discourse, properly distributed; (4) that the subjects chosen should be closely associated with the life and environment of the children.

A simple system of signs for marking errors has been given in the two preceding grades. The same system, or the following one, which is better adapted to the work in the higher grades, may be used here:

1 = Spelling.
2 = Capitalization.
3 = Punctuation.
4 = False syntax.
5 = Paragraphing.
6 = Choice of words.
7 = Thought not clear.
8 = Unnecessary words.
9 = Words omitted.
10 = Hyphen omitted or wrong division of word at end of line.
11 = Words or phrases out of proper order.

The figures are placed over the incorrect word or words, or at the place of error. General statements of both favorable and unfavorable criticism, having to do with neatness, coherence, logical arrangement of subject matter, etc., are placed on the back of the paper. The above scheme of marking should be placed on the flyleaf of the grammar or some convenient textbook.

The following is a simple illustration of the above system:

2 1 4 3 9
composishuns is hard to write They take a great deal
2
time and Thought.

The following are the suggested forms of written discourse for this year's work:

1. *Letter-Writing.* The complete letter form, which was taught in the two preceding grades, should be emphasized this year by constant drill. All the different kinds of business and social letters should receive careful attention. The instruction this year should take into account the finer points of letter-writing, such as courtesy of phraseology, both as to salutation and closing phrase and as to subject matter in the body of the letter. Models taken from the correspondence of persons of prominence may be studied with profit in this work. Dye's "Letters and Letter-Writing" will furnish abundant material for this purpose. As suggested in the preceding grade, a coöperative-grade letter may be addressed to the seventh grade of another school. All the forms of discourse should occasionally be put into letter form.

2. *Narration.* The discussion of both oral and written narration in the preceding grade will give general directions for the work here. In this grade the emphasis should be placed on the written narration of actual experiences and on the original story. The writing of several short original stories, either by individuals or by the class as a whole, will develop much interest and give a social motive to the work if the stories are to be used in the lower grades. Special ability in writing short original stories will probably be found in a few pupils in the class, and the teacher should try to develop this ability by giving such children special direction and frequent opportunity to practice along this line.

3. *Description.* The directions given for oral description may be used here. Special emphasis should be placed on form and on the logical arrangement of details. The work of illustrating the papers with pictures (drawn by the children) should be continued, and any children who show ability in cartoon-drawing should be given special encouragement.



AN ILLUSTRATION OF A WRITTEN DESCRIPTION, BY AN EIGHTH-GRADE BOY

4. *Exposition.* The directions for written exposition that were given in the preceding grade and for the oral work in this grade may be followed here. Occasionally a literary quotation or a poem may be assigned for work in written interpretation. The written exposition allows the pupils more time to work out the line of thought involved in the subject. This is especially true when subjects that demand some degree of abstract reasoning are used.

5. *Argument and Debate.* After the work suggested in oral language the children should occasionally be asked to make outlines of the points made in the debate, and then to write a short composition defending either the affirmative or the negative side of the question.

6. *Verse-Writing.* The work in verse-writing should produce some very good results in this grade. Children who show special talent in this direction should be led to study good models from our best poets and to practice often in composing verse. These attempts may not be handed in as a part of the regular work in composition, but the teacher should criticize them and should encourage the talented child to further effort. The work of teaching some of the simpler meters should be continued in this grade.[1]

7. *Diary.* In this grade the keeping of a diary will afford good training in the ability to express ideas in terse language. It will be found profitable, therefore, to continue the work as directed in the two preceding grades. As before, the teacher should direct the work by inspecting the little book every two weeks.

8. *Preparation of Outlines.* This work, which was begun on a very small scale in the preceding grade, should be emphasized here. Children of this grade

[1] "Language Games for all Grades," by A. G. Deming (Beckley-Cardy Co., Chicago, 40 cents), outlines for use in the seventh and eighth grades a game whose purpose is "to create an appreciation of rime, rhythm, and the beauty of poetry." It might be found profitable to use this game here.

may prepare, under the direction of the teacher, outlines of the subject matter in lessons, of questions that are to be debated, or of subjects that are to be used in the regular composition work. In this way habits of logical thinking will be established, and the subject is sure to be more thoroughly treated. It also leads children to see the important points in a paragraph or in a subject. Suggestions for outlining work have been made in the sections which treat of kinds of language in which it may profitably be employed. Full directions for this work were given in the preceding grade.

Imitative Expression

1. *Dictation.* The work of testing the children as to their knowledge of the various matters of importance connected with punctuation, capitalization, etc. is very important and should be continued throughout the year. The method to be used has been fully outlined in preceding grades. At least two short exercises each week should be devoted to the work. All points outlined under Technical Matters in this and in former grades should be the basis of the tests.

III. GENERAL WORK

Use of Dictionary

If the pupils are found unable to use the dictionary properly, they should be given further drill along the lines suggested in the two preceding grades.

This is a very important matter, for it is one of the best means by which children may, without assistance, increase their usable vocabularies.

Word Study

The work outlined under this heading in the two preceding grades should be continued and enlarged upon here. Emphasis should be placed on the derivation of words, especially of such as are being used constantly in grammar, physiology, and arithmetic. Interesting new words met in the reading lessons may be used for this purpose. Make a study of six or eight words that are built on the Latin verb *scribo* (stems *scrib* and *script*), such as 'scribe,' 'scripture,' 'subscribe'; or *duco* (stems *duc* and *duct*), such as 'produce,' abduction,' 'conduct.' The children should be taught how to find the derivation of words in the dictionary.

The work of studying common prefixes and suffixes should be continued in this grade. If all the prefixes and suffixes suggested for use in the preceding grades have not been taught, they may be used as a basis for the work this year. Complete lists, from which abundant material may be drawn, are to be found in certain English grammars suggested in the general bibliography on page 255. The teacher may be guided as to what prefixes and suffixes she should teach by noticing those that appear most frequently in the words of the reading lessons.

The study of homonyms, synonyms, and antonyms should be continued in connection with the reading and composition work. Lists may be found in many of the spelling books. Irregular verbs should continue to receive special attention in this grade. Some special



MANUAL TRAINING WILL FURNISH MANY INTERESTING SUBJECTS FOR DESCRIPTION AND EXPOSITION

notice should be given to the peculiarities of English spelling. This will lead to a discussion of reformed spelling and the reasons for it.

It is not too early to teach the children in this grade something of the history of the English language in its chief periods of development. In this work the various elements of which its vocabulary

and sentence structure are composed will be learned. This work will serve chiefly as an introduction to more serious efforts along this line in the next grade.

Technical Matters

1. *Capitals:* proper adjectives; important words in titles.
2. *Punctuation:*
 - *a.* Comma: to set off inverted expressions and independent words and phrases.
 - *b.* Question mark: in parenthesis to express doubt, (?).
 - *c.* Single quotation marks: to indicate a quotation within a quotation, ('. . .').
 - *d.* Semicolon: before 'as' introducing an example.
 - *e.* Parenthesis: for interpolated ideas.
 - *f.* Dash: to set off explanatory statements.
 - *g.* Caret: to indicate the unintentional omission of a word or phrase.
3. *Abbreviations:* important ones met in any of the subjects of the year's work, such as 'D.C.', 'M.D.', 'Ph.D.', 'A.M.', 'A.B.', 'pro tem.', etc.

English Grammar

The year's work in grammar should consist of the analysis of short simple, complex, and compound sentences, and in the mastery of the chief facts concerning the parts of speech. Few definitions other than those which the pupils make for themselves should be learned, and the textbook should serve merely as a guide to logical procedure. The children should, for the most part, either construct or find in books, papers, or elsewhere the sentences

they analyze, as well as those illustrating the various facts studied in connection with the parts of speech. All matters of special difficulty should be postponed until the eighth grade. The discussions and illustrative sentences in the textbook should be used in establishing the facts that the teacher has led the pupils to work out for themselves. This plan will develop thought power and leave little place for simple memory work. These principles should be taught, for the most part, in the composition and literature classes; in fact, many teachers attempt to do the work entirely in this way.[1]

One or two recitations each week may be devoted to the grammar work, the other periods being spent in the other kinds of language work outlined for this grade. The following outline indicates the extent of the grammar study in this grade.

A. Analysis of Sentences

1. *Form:* simple, complex, compound.
2. *Use:* declarative, interrogative, imperative.
3. *Chief elements of thought expression:*
 - *a.* Complex, or logical, subject; complex, or logical, predicate.
 - *b.* Simple subject and adjective adjuncts (words, phrases, and clauses); simple predicate and adverbial adjuncts (words, phrases, and clauses).
 - *c.* Clauses: principal, subordinate; the latter as to their use, as substantive, adverbial, adjectival.

[1] For a good outline of the grammatical principles that should be taught grade by grade in connection with the composition work, see Chubb, The Teaching of English, pp. 225–232.

d. Phrases: substantive, adverbial, adjectival.

4. Limit use of diagram to assist analysis work only until pupils can see relations without it.

B. Parts of Speech

The work of the preceding years should be reviewed until the pupils are able to recognize all parts of speech and to explain their uses in sentences. No formal definitions are to be learned except those made by the children themselves. Special attention should be paid to the following points:

1. *Noun:* case, irregular plurals, declension.
2. *Pronoun:* case, person, relative and personal pronouns, declension.
3. *Verb:* transitive and intransitive, object, complement, conjugation of 'to be,' and person.
4. *Adverb:* conjunctive, in connection with complex sentence.
5. *Preposition:* in connection with case of nouns and pronouns.

GRADE EIGHT

I. ORAL LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Recitation by Topics.
2. Oral Reports and Talks from Outlines.
3. Narration.
4. Description.
5. Exposition.
6. Argument and Debate.

IMITATIVE EXPRESSION.

1. Memorizing Work.
2. Dramatization.

II. WRITTEN LANGUAGE WORK

ORIGINAL EXPRESSION.

1. Letter-Writing.
2. Narration.
3. Description.
4. Exposition.
5. Argument and Debate.
6. Verse-Writing.
7. Diary.
8. Preparation of Outlines.

IMITATIVE EXPRESSION.

1. Dictation.

III. GENERAL WORK

WORD STUDY.

TECHNICAL MATTERS (including English Grammar).

PURPOSES AND AIMS

Language work this year should emphasize originality and self-direction. Three definite purposes should always be kept in view in the direction of the work: (1) social communication with friends; (2) assimilation of much useful knowledge needed in the world of business; (3) performance of the ordinary and necessary duties of citizenship. The work here will be largely of the same sort as that done in the seventh grade. New and more difficult subjects should, however, be chosen for the oral and written compositions, and the children should show a more intelligent self-direction in their language exercises. Greater accuracy and facility in the use of the mother tongue, and more logical and incisive thought, should become increasingly evident. The principles of English grammar should be emphasized in this year's composition work, but only so far as they apply to language practice, for there is no value in simply knowing rules. It may still be thought well to devote a small amount of time to the study of these principles, aside from the regular composition work. All the points outlined under Technical Matters, in all the grades below this one, should be reviewed thoroughly before the year is over. Oral reports, both before the class and before the school, should have a more important place here than in the preceding grade. In a word, the effort of the teacher this year should be to round out and complete the training for which the whole language course in the elementary school is intended.

GRADE EIGHT

I. ORAL LANGUAGE WORK

Original Expression

1. *Recitation by Topics.* Here, more than in any of the preceding grades, reciting by topics is an effective language exercise. This is due to the fact that it demands a discrimination between the essential and the nonessential in choosing from the discussion of the topic in the lesson the ideas to which expression is to be given. No pupil has achieved the development expected from the previous seven years' study in language if he cannot do this work satisfactorily. It may be used this year in history, geography, physiology, reading, nature study, etc.

2. *Observation Reports and Talks from Outlines.* Greater emphasis should be placed this year on talks on books, magazine and newspaper articles, observation, and general matters. After reading a book or a magazine article the child should be able to give, in concise, logical statements, the thought it contains and to appreciate and criticize the style of the writer. Little digressions to discuss characters and scenes may be allowed, but care should be taken to preserve the unity of the original. Finished language and an easy delivery should characterize these attempts if

the child has reached the standard to be expected at this time. These reports should occasionally be made before the whole school, not only for the benefit of the child but for the purpose of giving the school valuable information. This work may be done at the opening exercises of the day. Many valuable facts in



THE LIVE TEACHER WILL USE IN LANGUAGE WORK INFORMATION OBTAINED AT PUBLIC HEALTH EXHIBITS

nature study, agriculture, home economics and sanitation, personal hygiene, public and private morals, etc., may be taught in this way. Increased emphasis should now be placed on the making of outlines from which to speak. Further suggestions for this work are found in the two preceding grades. The following books are suggested for review and report work:

SCOTT, WALTER: The Lady of the Lake; Ivanhoe; The Talisman.
COOPER, J. F.: Deerslayer.
GOLDSMITH, OLIVER: Vicar of Wakefield.
DICKENS, CHARLES: A Tale of Two Cities.
SHAKESPEARE, WILLIAM: The Merchant of Venice.
ELIOT, GEORGE: Silas Marner.
VERGIL: Æneid (translated by T. C. Williams).
HOMER: Odyssey (translated by George H. Palmer).
MORSE, J. T.: Abraham Lincoln.
LAWLER, T. B.: Story of Columbus and Magellan.
See list in two preceding grades.

3. *Narration.* The story work in this grade should be correlated with history, literature, and reading. Some long stories that have been read at home or at school may be repeated to the class, as suggested in the preceding paragraph. The historical novel may be given a place here, as well as such stories as the Iliad and the Æneid. Much emphasis should also be placed on the telling of original stories and actual experiences. Some social motive should be given to the work wherever possible. For example, let a member of the class read a story and repeat it to a class in the primary grades for their pleasure or use. The directions for this work in the preceding grade will be helpful here.

4. *Description.* The work of the preceding grade should now be continued and extended. More logical arrangement of details should be expected and demanded, and the language used should enable the hearer to get a much clearer picture of the thing

described. Good descriptions from literature should be frequently read by the pupils. Attention should be called to figures of speech often used in this type of composition, in order that the children may unconsciously use in their own descriptions those that are most effective. Special attention should be given



HOW TO SET A TABLE FOR A BANQUET—CORRELATION OF LANGUAGE AND DOMESTIC SCIENCE

to the description of pictures in both poetry and prose. Good pictures are always useful material for this work. The work outlined in the preceding grade offers many suggestions that may be used in this grade.

5. *Exposition.* Exposition is the most difficult form of discourse, and for this reason it is more important here than in any of the lower grades.

Abstract subjects dealing with moral and civic duties may be introduced here and seriously handled. Subjects having to do with various processes of farm activities or business life, such as the preparation of a seed bed, the cultivation of corn, how to apply for a position, etc., are especially good here. This work should lead to much reading in reference books and to serious investigation out of school hours, which will tend to produce independence and self-direction in acquiring knowledge. Outlines of the matter to be presented orally to the class, or to the school as a whole, should always be prepared before the recitation. Much of this work should be presented before the literary society which is often found in schools, especially in rural schools. Some suggestions for this work were made in the paragraph on exposition in the preceding grade.

6. *Argument and Debate.* As was suggested in the preceding grade, talks on the affirmative and negative sides of a subject should be given from time to time before the class. The work this year will be much more mature, and it should give evidence of deeper insight into matters connected with the subjects used. A regular debate on some subject of general interest may be held between two members of the class. This is good practice for the real work of the debating society, which every school should maintain. Outlines of the argument should always be prepared before presentation. Impromptu debates should frequently be held, in order to develop

quickness in thought and the ability to think and to express thought without preparation and under fire. Much emphasis should be placed on this work.

Imitative Expression

1. *Memorizing Work.* The work of the preceding grades should be continued here. In addition to the memorizing of new selections this year, the teacher should give the children opportunity to review and repeat many of those learned in the grades below. The child should be sent on into the high school or into active life with his mind well stored with the great thoughts of the present and of the past. The amount of new matter to be memorized should be about six poems, twelve memory gems, one or more psalms, and three or four prose selections of suitable length.

Suitable poems and memory gems are given in Appendix B. The following selection of poems and prose is given, that the teacher may have a wider range of choice:

Poems

Riley, J. W.: The Name of Old Glory; Love's Prayer.

Bryant, W. C.: Thanatopsis.

Byron, Lord: The Ocean (Childe Harold's Pilgrimage, Canto IV, clxxix–clxxxiv).

Lanier, Sidney: The Marshes of Glynn.

Longfellow, H. W.: The Building of the Ship; The Rainy Day.

Lowell, J. R.: Ode to Freedom; The Singing Leaves; The Present Crisis.

TENNYSON, ALFRED: Crossing the Bar; In Memoriam (selections).

POE, E. A.: The Raven; The Bells.

FINCH, F. M.: The Blue and the Gray.

BROWNING, ROBERT: Pheidippides.

TAYLOR, BAYARD: The Song of the Camp.

WHITMAN, WALT: O Captain! My Captain!

HOWE, JULIA WARD: The Battle Hymn of the Republic.

WORDSWORTH: Hart-leap Well; The Rainbow ("My Heart Leaps Up").

VAN DYKE, HENRY: The Angler's Reveille.

PROSE

BIBLE: Sermon on the Mount; Paul's Speech before Agrippa; Psalms cxii, cxxxviii.

BURKE, EDMUND: On Taxing the Colonies (selections).

BRIGHT, JOHN: Britain and America.

HAY, JOHN: Eulogy on William McKinley.

CLAY, HENRY: Farewell Address to the Senate.

2. *Dramatization.* The work of the previous grade should be continued, with a proper increase in demands as to originality and histrionic ability. The material for the plays should be drawn largely from the work in history, geography, and literature. Eighth-grade children should be able to arrange and present a play with only a little help from the teacher. The girls should make the costumes, and the stage should be prepared and the scenery secured by the boys. This will be an excellent correlation of dramatic work and industrial activities. As suggested in the preceding grade, one or two good plays should be

seriously studied by the children as a preparation for this work. Children who show special ability in the writing of plays should receive encouragement and direction from the teacher. The reading of selections from dramatic readers is helpful in securing natural expression, and this work, which was begun in preceding grades, should be continued here. At least one original play should be the result of the combined efforts of the class during the year. In addition, two adapted plays should be brought to a finished form, and opportunity for a public presentation of one or two of these should be given during the year.

II. WRITTEN LANGUAGE WORK

Original Expression

Little need be added here to what has been said about the written composition work in the preceding grade. If the work of the preceding grades has been thoroughly done, ease and accuracy in the expression of thought, and ability to handle correctly all the ordinary matters connected with the technique or mechanics of written language, should be evidenced before the close of the year. The careful analysis of selections from the works of our best writers should be continued with increased emphasis. Students in this grade should be able to correct each other's compositions, in order that the work of marking errors may require little of the teacher's time, and that she may have more opportunity for helpful, constructive

Training School News

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"A TRIP TO LOUISVILLE."

Last Thursday morning Marjorie, Margaret and Jennie Vee were forced to get up earlier than usual to catch the five-fifty train to Louisville. They arrived there about 9 a. m., and took a car up to the "Seelbach Hotel" to engage a suite of rooms, than which they found nothing "suiter." While in the city they attended all the K. E. A. meetings except two. Also they went to several of the theatres. On a shopping tour to the "Ten Cent Store," Margaret got lost. She became so fascinated by the beautiful articles around her that she became separated from the others. They grew very uneasy and notified the policeman about her. About five o'clock that afternoon a policeman entered the hotel dragging the weeping Margaret at his heels.

They decided one morning to race down the stairs and Marjorie, regardless of the fact that she was in the Seelbach Hotel, won the race by sliding down the banisters.

Away from Miss Graves' eagle eye the girls made many grammatical mistakes, such as:

"I ketched it."—Marjorie.

"I have rode up in the elevator all day."—Margaret.

CURRENT EVENTS.

Villa declares he does not want to be president. He fights only to give freedom to Mexico.

Officers of Huerta's army plan to overthrow the dictator and loot the capital.

Carranza's refusal to participate in mediation will not end the attempt to restore peace in Mexico.

Villa is said to be Wilson's choice for President. Senator Lippitt introduced a resolution asking the President for verification of the report that he favors Villa for President of Mexico.

Wm. Claypool.

SPORTING NEWS.

Last Saturday the Training School and Ogden baseball teams met again for the honors, each side having won one victory over the other. When the umpire called "play ball," the faces of all the players wore a determined look. Ogden took first bat and secured four runs that inning. Then it was the Training School's time to bat but they had little success. The second time the Training School came to bat it looked bad for them, the score being 1 to 11, but when that inning was over the score was 12 to 11 in favor of the Training School. The Training School changed pitchers but it was useless for Ogden secured five runs. In the last innings each side scored one or two runs each inning, and when the game was over, the score was 24 to 20 in favor of Ogden. Batteries for Ogden, Love and Grimsley; for Training School, Hinton and Larmon. J. G.

A POEM.

"A trip to Louisville was took,
And when the train went over a brook,
Marjorie raised up and tried to hook,
The conductor's note book."

—Jennie Vee.

SCHOOL PAPER MAINTAINED BY A SCHOOL OF THREE HUNDRED PUPILS

criticism. Impromptu composition with a time limit should often be required. Compositions that contain many errors and are carelessly written should be rewritten. Full directions as to the proper conduct of the written work are given in the discussion of the subject in the preceding grade.

Where a school paper is maintained, eighth-grade children should be allowed to submit to it their written compositions. This will furnish a strong incentive for the work. If the high school has a paper, the eighth-grade teacher should strive to bring the work of her children to such a standard that some of it will be accepted by this paper.

The following are the suggested forms of discourse for this year's written composition work. In this grade the teacher may use, as a preparation for the high school, such technical terms as 'exposition,' 'unity,' etc. in directing the work.

1. *Letter-Writing.* The work of this year should round out and complete the pupil's acquaintance with all ordinary kinds of letters, and it should be made very practical. To this end much practice in writing various kinds of business letters should be given. Good models of all kinds of letters may be studied with profit. The teacher should ask the children to allow her to criticize some of their real letters, in order that the knowledge gained in school work may be correctly applied in outside life. The children should be taught to remember that in social letters the smallest details are appropriate, but that in

business letters statements should be short and to the point. A coöperative-grade letter, which was suggested in the three preceding grades, may be sent to the eighth grade of another school. In some schools much interest and profit have been derived from having a little make-believe post office in the schoolroom. The teacher should strive to make each child who leaves this grade an adept in writing neat and correct letters, for a letter is the evidence by which the receiver judges the writer's education and culture.

2. *Narration.* The directions given for this work in the preceding grade may be followed equally well here. Emphasis should be placed on the writing of short stories and of personal experiences. A good preparation for the work is the criticism, as to plot, dialogue, climax, setting, interest, etc., of stories from the pens of masters such as Irving, Hawthorne, O. Henry, Bret Harte, and others. Supplementary and regular readers will furnish suitable material for this purpose. The story work in the eight grades should discover in every school a few pupils who may later be able to write short stories of merit, and such talent should be encouraged and directed by the teacher. A motive should be given to the work whenever possible.

3. *Description.* The work of the preceding grades will be continued here. Children in this grade are better prepared than are those in the seventh grade to study good models of description, many of which are found in George Eliot's "Mill on the Floss,"

Irving's "Legend of Sleepy Hollow," Tennyson's "Enoch Arden," etc. The chief points of excellence in a description are logical arrangement of details in passing from wholes to parts, vividness, and preservation of a constant point of view. The written composition should be illustrated by original drawings whenever possible.



DRAWING MADE BY AN EIGHTH-GRADE GIRL TO ILLUSTRATE HER OWN WRITTEN DESCRIPTION

4. *Exposition.* The discussions of exposition in the preceding grade and of oral exposition in this grade will give directions for the work here. The oral work may lead to the writing of essays on subjects already outlined for talks. Similar essays may follow extended observations, investigations, and reading. Interpretation of short poems, memory gems, or prose selections should also form a part of the work. Exposition is difficult, and the teacher should not expect too much of her pupils.

5. *Argument and Debate.* The chief emphasis in this work is to be placed on the oral work. It may be well, however, to have pupils occasionally write out in full the argument on one side of a question. This written composition may be memorized and given as a part of a regular debate before the class or in the literary society if one is maintained. Special emphasis should be placed on the preparation of outlines of subjects for debate.

6. *Verse-Writing.* This work should be encouraged and directed as indicated in preceding grades. Pupils who show special ability along this line should be given individual help and encouragement. Much memorizing and study of poetry in all the lower grades may reveal in some pupils a decided talent for writing verse.

7. *Diary.* As suggested in the three preceding grades, the teacher may with great profit to the children direct the keeping of a diary by each child. Directions for the work are given in those grades.

8. *Preparation of Outlines.* In all the forms of discourse an outline of the line of thought to be followed may profitably be prepared before the actual work of composition is begun. This exercise was suggested in the two preceding grades, but it is more important and profitable here. It is hardly possible to get logical compositions in any other way. The work may be enlarged to embrace outlines and summaries of the matter in history, geography, and reading lessons, or in magazine and newspaper articles.



AURORA

(After Guido Reni)

Language work may be correlated with the study of pictures in all grades

Imitative Expression

1. *Dictation.* The dictation exercises this year should test the child's knowledge of all matters touching the mechanics of written language that have been learned in the first seven years. The method of conducting the work has been outlined in preceding grades. At least two exercises each week should be devoted to the work.

III. GENERAL WORK

Word Study

All the various kinds of word-study work that were outlined in the preceding grade, including derivations, prefixes and suffixes, synonyms, homonyms, etc., should be continued here. The study of derivations and word-building from the standpoint of roots and prefixes should be especially emphasized. All the words built on two or three roots, with the various prefixes with which they are combined, should be found in the dictionary and arranged alphabetically. For example, on the two stems of *mitto*, "to send" (*mitt* and *miss*), no less than three hundred English words are built, as ad-*mit*, ad-*miss*-ion, com-*mit*, com-*miss*-ion. In the same way *mov* and *mot*, from *moveo*, "to move," and *pon* and *pos*, from *pono*, "to place," may be used. Again, all of the words beginning with certain prefixes may be found in the dictionary and tabulated. Many common

prefixes are given under Word Study in the fifth and sixth grades. The derivation of difficult words found in the work of the grade, such as 'preposition,' 'conjunction,' 'submarine,' 'citizen,' 'tradition,' and 'postpone,' may occasionally be worked out with the aid of a dictionary. In the language work of this grade the study



THE CHILDREN MAY MAKE CRUDE, HUMOROUS DRAWINGS TO ILLUSTRATE THEIR NARRATIONS AND DESCRIPTIONS

of synonyms is especially useful in assisting the child to make a proper choice of words. The work of acquainting the children with something of the history of the English language—a subject which was introduced in the preceding grade—should be continued and emphasized here.

Technical Matters

During this year the teacher should test the pupils carefully and thoroughly as to their knowledge of all matters connected with punctuation, capitalization, form, etc. that have been outlined from grade to grade under the heading of Technical Matters. This testing will be done in dictation exercises, in composition work, and wherever an opportunity occurs.

English Grammar

This year's work in grammar should continue and enlarge upon that of last year. Complete analysis of sentences gradually increasing in difficulty, and the mastery of all useful matters connected with parts of speech, should be the chief work of the year. As in the preceding grade, sentences taken from the composition work should furnish a large part of the material for both kinds of study. It may be considered a good plan to have the children keep, in a small notebook, sentences, taken from books, magazines, newspapers, etc., that illustrate various usages and principles discussed in the class. In order that principle and practice may be brought closer together, the children should be asked to observe their own language and that of others, to note the errors made. These errors, together with the correction in each case, should be written down and handed in to the teacher.[1]

[1] Teachers of language will get much practical help from a bulletin issued recently by the University of Missouri (Columbia, Missouri), Vol. 16, No. 2, entitled "A Course of Study in Grammar based upon the Grammatical Errors of School Children of Kansas City, Missouri."

The teacher should always remember that the purpose of studying grammar is to develop the ability to speak and write the mother tongue correctly, to think accurately and incisively, and to interpret thought expressed in words. These results cannot be achieved by the old method of memorizing definitions and categories, by diagramming, and by parsing *ad nauseam*. For this reason the textbook should be used simply as a guide to logical procedure.

As in the preceding grade, one or two recitations each week may be devoted entirely to the grammar work. The present-day tendency, however, is to discard the formal teaching of grammar. It may be thought best, therefore, to teach these principles largely in connection with the composition work and the study of literature. The teachers in the Kansas City schools have prepared what is perhaps the sanest course in English grammar yet worked out. Outlines of this course may be obtained from the Superintendent of Schools, Kansas City, Missouri. The following outline is suggested for the year's work in grammar:

A. Analysis of Sentences

1. Thorough review of simplified analysis of seventh grade.
2. Complete analysis of sentences, separating phrases and clauses into their elements.
3. Careful study of subordinate clauses as to office — substantive, adjectival, adverbial; conjunctive words.
4. Similar study of phrases.
5. Continue limited use of diagram.

B. Parts of Speech

Thorough review of work of preceding grade. Teach all subdivisions and inflections. Omit the ultratechnical and the useless categories.

1. *Noun:*
 - *a.* Classes: proper, common, collective, abstract.
 - *b.* Properties: case, gender, number.
2. *Pronoun:*
 - *a.* Classes: personal, relative, interrogative, demonstrative.
 - *b.* Properties: case, gender, number, person.
 - *c.* Special: restrictive and explanatory relatives; relative and interrogative 'who' and 'what'; uses of 'it'; intensive and reflexive uses of personal pronoun.
3. *Adjective:*
 - *a.* Classes: descriptive and definitive, with subdivisions.
 - *b.* Comparison: ways of forming comparatives; adjectives incapable of comparison.
4. *Verb:*
 - *a.* Classes according to use: transitive, intransitive; attributive, copulative.
 - *b.* Classes according to form: regular, irregular.
 - *c.* Properties:
 - (1) Mood: indicative, subjunctive, imperative.
 - (2) Tense: the six tenses.
 - (3) Voice: active, passive.
 - (4) Person: show that the verb has almost lost this property, in form if not in thought.
 - (5) Number: same as in (4).
 - *d.* Modified forms: infinitives, participles; show double use.
 - *e.* Conjugation: teach entire conjugation by having pupils construct all forms of the verb. Give no time to formal repetition.

f. Auxiliaries: teach meaning and use, especially of 'shall,' 'will,' 'can,' 'may'; those that may be regular verbs also.

5. *Adverb:*
 a. Classes: time, cause, manner, place, degree, conjunctive.
 b. Comparison: ways of forming comparatives; adverbs capable of comparison.
6. *Conjunction:*
 a. Coördinate and subordinate: classes of each; classify coördinate conjunctions according to kind of clause introduced.

LANGUAGE WORK IN RURAL SCHOOLS

LANGUAGE WORK IN RURAL SCHOOLS

The preceding pages of this book outline the language work of the eight grades as it should be done in all graded schools, whether rural or city. There are certain problems, however, that are peculiar to the rural school, where each teacher instructs from two to eight grades. In view of this fact, it may be well to offer some suggestions to the rural teacher, in order that she may be able to adapt the work of the preceding pages to her needs.

Language work in rural schools should not be different from that of city and town schools. It is true, however, that shorter terms and recitation periods make it difficult to cover the same amount of ground and to keep the same standard. The out-of-door world offers to the rural school a wealth of subjects for language exercises; this should give the work a freshness that is hardly possible in the city school. In the rural school the term is being gradually lengthened, and at no distant day the country child may be able to go to school as long each year as his city cousin, but the length of class recitation periods will not be increased materially so long as each teacher is forced to instruct from two to eight grades.

Therefore the chief difficulty in language work, as well as in all other subjects in rural schools, is the short recitation period, which is caused by the necessarily large number of classes for each teacher. A partial solution of this problem is to combine classes by alternating the work of the grades most nearly of the same advancement. The following outlines, giving the number of language classes and the probable amount of time for each, in the several kinds of rural schools, are offered as a possible solution of the problem.

One-Teacher School

In the one-teacher school of eight grades the best scheme of alternation yet offered places from twenty to twenty-two classes on the daily program of recitations. This gives an average of from fifteen to eighteen minutes for each recitation. In the language work only four classes are usually possible each day, as follows:

First Class. First and second grades combined. Eighteen to twenty minutes. This time will have to be divided between the two grades during the first month perhaps, or until the first-grade children are able to take up the work with those in the second grade. After about one month the two grades can easily recite together in conversation exercises, in story-telling, in dramatization, and, for the most part, in memorizing. Very little written work will be attempted with the first-grade children until the

latter part of the year. Written work in the second grade will therefore have to be done separately. Copying work and seat work with letter cards may be carried on with the two grades working together.

Second Class. Third and fourth grades combined. Fifteen to eighteen minutes. Grade Three in odd years and Grade Four in even years. With judicious



RETURN TO THE FARM
(After Troyon)
Pictures of rural life afford interesting subjects for rural-school language work

adjustment the work of these two years may be alternated in all kinds of language work. For example, if in an even year the fourth year's work is to be offered to children some of whom are coming from the second year's work and some from the third year's work, the requirements may be reduced somewhat

for the benefit of those coming from the second grade. No loss of interest and development will be occasioned in this way by some repetition of third-year work if new material in the way of stories, poems, and composition subjects is used. Verse-writing, dictionary work, argument, etc., which are suggested for introduction in the fourth year, should be left over to the latter part of the year, or perhaps it would be better to postpone them until the next year. Likewise, when third-grade work is offered in its turn, and children are now to come into the class from the second grade and from the reduced fourth grade of the preceding year, a repetition of the various kinds of work done by the advanced children will be found satisfactory if new material is used. This same general plan will hold good in the following classes:

Third Class. Fifth and sixth grades combined. Eighteen to twenty minutes. The work of these two grades may be alternated as suggested for the preceding class, the fifth-grade work being offered in odd years and the sixth in even years.

Fourth Class. Seventh and eighth grades combined. Twenty to twenty-two minutes. The work of these two grades may be alternated as suggested for the third and fourth grades above, the seventh-grade work being offered in odd years and the eighth in even years.

Two-Teacher School

First Teacher, Grades One to Four

First Class. First grade. Fifteen to eighteen minutes. Regular work outlined for first grade in the section on Language Work by Grades.

Second Class. Second grade. Fifteen to eighteen minutes. Regular work outlined for second grade in the section on Language Work by Grades.

Third Class. Third and fourth grades combined. Eighteen to twenty minutes. The work of the two grades may be alternated as suggested for Second Class in the one-teacher school. The teacher should not adopt the scheme of alternation, however, unless the schedule of classes is crowded and unless the classes are small.

Second Teacher, Grades Five to Eight

First Class. Fifth grade. Eighteen to twenty minutes. Regular work outlined for fifth grade in the section on Language Work by Grades.

Second Class. Sixth grade. Eighteen to twenty minutes. Regular work outlined for sixth grade in the section on Language Work by Grades.

Third Class. Seventh and eighth grades combined. Alternation is suggested here rather than with the fifth and sixth grades, because the pupils are fewer in number and the work of the two grades is more nearly alike. See suggestion for Fourth Class in the one-teacher school.

Three-Teacher School

First Teacher, Grades One to Three

First Class. First grade. Fifteen to eighteen minutes. Regular work outlined for first grade in the section on Language Work by Grades.



COUNTY SCHOOL FAIRS FURNISH LIVE TOPICS FOR NARRATION AND DESCRIPTION

Second Class. Second grade. Fifteen to eighteen minutes. Regular work outlined for second grade in the section on Language Work by Grades.

Third Class. Third grade. Eighteen to twenty minutes. Regular work outlined for third grade in the section on Language Work by Grades. Much time may be saved by combining the work of the second and third grades in story-telling, dramatization, memorizing, etc.

Second Teacher, Grades Four to Six

First Class. Fourth grade. Eighteen to twenty minutes. Regular work outlined for fourth grade in the section on Language Work by Grades.

Second Class. Fifth grade. Eighteen to twenty minutes. Regular work outlined for fifth grade in the section on Language Work by Grades.

Third Class. Sixth grade. Eighteen to twenty minutes. Regular work outlined for sixth grade in the section on Language Work by Grades. Much time may be saved by combining the work of the fourth and fifth, and of the fifth and sixth, grades, particularly in observation reports, story-telling, dramatization, memorizing, argument, and dictation; in fact, in most schools alternation may be effected in this way in all kinds of language work and this will lengthen the recitation periods.

Third Teacher, Grades Seven and Eight, with perhaps Some High-School Work

First Class. Seventh grade. Twenty to twenty-two minutes. Regular work outlined for seventh grade in the section on Language Work by Grades.

Second Class. Eighth grade. Twenty to twenty-two minutes. Regular work outlined for eighth grade in the section on Language Work by Grades. It would be well, especially if the classes are small, to combine much of the work in the seventh and eighth grades, as suggested in the third class of the preceding teacher.

Four-Teacher School

In the four-teacher rural school each teacher will probably have two grades to instruct. This will make it possible for each grade to have its language recitation of from fifteen to twenty minutes each day. The work of different grades may often be profitably combined, as suggested in the work of the three-teacher school above.

General Direction and Subject Matter

A fundamental duty of the rural school is, in addition to giving instruction in reading, history, arithmetic, geography, etc., to train the child for the life he is to live, to develop in him a reverent appreciation of nature, and to instruct him in agriculture, home-making, etc. Language work in the rural school, therefore, should develop thought, encourage observation and investigation, and lead to correct and intelligent expression about rural activities, not, however, to the complete exclusion of matters connected with the life of the great outside world.

No subject in the public-school curriculum lends itself so readily and effectively to the scheme of correlating practical instruction in nature and farm-life subjects with the regular branches of study as does language work. Every child in the rural school has his language lesson every day throughout the eight years of his public-school life. Subjects for these language lessons must be chosen by the teacher, and

they should, for the most part, be closely related to the child's life and interests if the work is to be interesting and profitable.

Nowhere can better or more attractive subjects be found than in the realms of nature study and agriculture. Subjects chosen from the woods and fields are interesting because they are a part of the child's



AN OPPORTUNITY TO CORRELATE LANGUAGE AND AGRICULTURE

everyday life. In talking and writing about attributes, relations, and activities of objects in the world about him, such as birds, insects, plants, etc., the child, besides gaining valuable information, is adding to his language equipment not words that are meaningless, but words that are really "signs of ideas."

Many of the new activities introduced into rural life in connection with agriculture and the home-making arts offer an abundance of material for language work. Boys' corn clubs and girls' canning clubs afford many desirable subjects for narration,

description, and exposition. School gardens and experimental plots, as well as experiments in bread-baking, the cooking of meat, etc., also furnish valuable material for language lessons. The poems and gems which are memorized should, in the majority of cases,



BOYS' CORN CLUBS OFFER MANY INTERESTING SUBJECTS FOR ORAL AND WRITTEN LANGUAGE WORK

touch nature and farm-life activities, while subjects for argument in the language recitation and for debate in the literary society should be taken largely from the same source. The school library should contain as many of the farmers' bulletins on practical farm-life subjects (issued by the United States Department of Agriculture) as may be useful to teacher and pupils

in their research work. It should also contain some good works on agriculture, nature study, and domestic science.

The various kinds of language work outlined grade by grade in the earlier part of this book are as practical for use in the rural school as in city and town schools. The only difference between the work done in the two kinds of schools ought to be that in the choice of subjects for composition work the rural-school teacher should give the most prominent place to the rural-life subjects suggested in the outlines which follow this paragraph. She ought not to forget, however, that the country child should frequently talk and write about the affairs and facts of life in the city, on the sea, in foreign lands, etc. The following paragraphs are intended to be used in connection with the outlines of language work by grades, given earlier in this book. They are written to give some guidance and help to the teacher who desires to give her language work a more distinctly rural flavor.

1. *Conversation Exercises.* As has been shown, simple conversation should be resorted to as a necessary means of developing thought and language power in the earlier grades. For subjects in this work rural life affords abundant material. The following outline is simply suggestive:

a. Plant life: corn, cotton, wheat, tobacco, potatoes, oats, and all the products of field and garden; flowers, weeds, and shrubbery, both wild and domestic; trees, both wild and domestic, shade and orchard.

b. Animal life: cow, horse, sheep, dog, rabbit, squirrel, and all others, both wild and domestic; birds, domestic and wild, such as bluebird, bluejay, chicken, turkey, hawk, etc.; insects, useful and destructive, such as the cutworm, moth, house ant, wasp, fly, mosquito, etc.

c. General: pets, playthings, home activities, holidays, the mail carrier; the seasons; clouds, snow, frost, hail; food, clothing, and questions of morals, manners, and personal hygiene.



THE COUNTRY OFFERS BEAUTIFUL SUBJECTS FOR DESCRIPTION

Pictures of animals and of farm life may be used as a basis for these exercises. The list on the opposite page includes the names of many well-known pictures which make excellent subjects for conversations.

2. *Narration.* Personal experiences and stories should be told by the children in all grades. In the rural school these experiences will be associated largely with life on the farm and in the woods. It may be a fishing or hunting trip; an afternoon in the woods; watching a mother bird build a nest or feed her young; a successful experience in making bread, or gardening, or raising chickens. Boys' corn clubs, girls' canning clubs, and work in caring for

experimental garden plots will afford many interesting subjects for narration.

3. *Description.* This work should be done in all the grades, as outlined in the section on Language Work by Grades. The following outline suggests the kind of subjects that should be given a prominent place in rural-school language work:

a. Agriculture: scenes of field, orchard, pasture, garden, and barnyard (such as salting sheep), the orchard in full bloom; domestic animals under various conditions, such as eating, drinking, in harness, at play, etc.; plants at various stages of growth; school gardens, farm implements, hotbeds, cold frames, etc.

b. Nature study: wild and domestic animals; shrubbery; weeds; all trees in community; forest and river scenes; landscape from home, schoolhouse, and elsewhere; moon, sun, stars, sunset, sunrise, moonlight scenes, snow, rain, and storms.

Pictures of rural life may be effectively used in this work. The following, which may be purchased from any school-supply house, are suggested for use:

GRADES ONE, TWO, AND THREE

MILLET, J. F.: Feeding her Birds; The Churning; Shepherdess Knitting; The Gleaners.

ADAM, JEAN: The Cat Family.

BONHEUR, ROSA: Ploughing; Flock of Sheep; The Horse Fair; Family Cares.

MURILLO, B. E.: The Melon-Eaters.

DAGNAN-BOUVERET, P. A.: At the Watering-Trough.

LANDSEER, EDWIN: Shoeing the Bay Mare; The Highland Shepherd's Home.

DUPRÉ, JULES: The Haymakers; The Escaped Cow.

WEBER, OTTO: Greedy Calves.

BRETON, J. A.: Blessing the Fields.

GRADES FOUR, FIVE, AND SIX

TAYLOR, W. L.: The Village Blacksmith.
MILLET, J. F.: Sheep Shearing.
LANDSEER, EDWIN: A Pair of Nutcrackers.
BRETON, J. A.: The Song of the Lark.
COROT, J. B. C.: Road through the Woods.
MORGAN, JACQUES: A Heavy Load.
MURILLO, B. E.: Fruit Venders.
TROYON, CONSTANT: Return to the Farm.

GRADES SEVEN AND EIGHT

TROYON, CONSTANT: Oxen Going to Work.
BONHEUR, ROSA: Grazing Cow.
RUYSDAEL, JACOB: Windmill.
MILLET, J. F.: Angelus; Labor.
JACQUE, C. E.: The Sheep Fold.
RAPHAEL: Miraculous Draught of Fishes.
DAUBIGNY, CHARLES FRANÇOIS: Spring.

4. *Exposition.* Some kinds of exposition are very difficult and should seldom be attempted below the seventh and eighth grades. That form of it, however, which simply gives interesting information about subjects common to the life of children, or tells the *how* of games or simple actions, may be attempted in all grades. For example, if the subject offered to the class is corn, the discussion will probably touch upon such subjects as the uses of corn for food, where grown, how cultivated and harvested, relative value as a farm crop, choice of seed corn, etc. The details and intensiveness will of course increase somewhat with each grade.

The following outline is suggestive of the kind of subject that may be chosen for this work:

a. Agriculture: Farm crops: as, cotton (as to appearance of plant, where grown, where and how manufactured into cloth, uses for clothing, thread, etc., value as a farm crop), wheat, corn, tobacco, oats, hemp, potatoes, fruit, vegetables, etc. Domestic animals, such as the cow, horse, hog, etc. — uses, value



ORAL WORK IN CONVERSATION, DESCRIPTION, AND EXPOSITION. SUBJECT, FLOWERS GATHERED AT RECESS

on farm, care of, breeds, etc. Miscellaneous: farm accounts, hotbeds, good roads, irrigation, fertilizers, silos, erosion.

b. Nature study: good and bad birds, weeds, insects; trees in the community, kinds, value for wood and shade, shape of leaves, kind of bark, etc.; shrubbery, flowers (wild and domestic); operations of nature, as snow, rain, sleet, hail, frost.

The kind of exposition that demands the arrangement in logical sequence of the different steps in

a process may be used in rural schools with great interest. The following outline suggests subjects for this type of exposition:

a. Agriculture: preparation of soil for, and cultivation of, various plants; harvesting, marketing, and preparation for use as food of grain crops, fruits, vegetables, etc.; how a plant gets moisture and food from the soil; various processes connected with corn and canning clubs; preparation of food, clothing, and fuel for winter; fence and road building, etc.



THE "HOWS" OF FARM ACTIVITIES ARE GOOD SUBJECTS FOR EXPOSITION

b. Nature study: how a bird builds her nest and feeds her young; how ants build homes and provide for winter; how various plants, flowers, and shrubs germinate and grow; how the ripened fruit evolves from the bud; how frost, hail, and snow form; how clouds, mist, fog, and rain are produced; how corn, cotton, wheat, tobacco, and other such plants are cultivated, harvested, and marketed.

5. *Argument.* A form of language work that is suitable for use from the fourth grade up is the oral argument. This work leads directly to that of the literary and debating society, which every rural

school should maintain.[1] The following subjects are suggested for use in rural schools:

Life in the country is to be preferred to life in the city.
Corn is a more profitable crop than cotton (or wheat, etc.).
Birds are more injurious to farm crops than insects.
The house fly is more injurious to the human race than smallpox.
Strawberries are more profitable than the orchard.
It is more difficult to cultivate corn than wheat.

6. *Memorizing Work.* The memorizing of poems and gems should be done in all the grades as outlined in the section on Language Work by Grades. In the rural school selections should, for the most part, touch rural-life activities. Selections from the following list may be made when the teacher wishes to use a poem of this kind:

GRADE ONE

STEVENSON, R. L.: The Cow.
CARY, ALICE: November.
COOPER, GEORGE: The Little Leaves.
TENNYSON, ALFRED: Little Birdie.
WATTS, ISAAC: The Busy Bee.
BUTTS, M. F.: Blow, Wind, Blow.
ALLINGHAM, WILLIAM: Robin Redbreast.
Mother Goose rimes.

GRADE TWO

TENNYSON, ALFRED: The Foresters.
SHERMAN, F. D.: The Daisies.
STEVENSON, R. L.: The Hayloft.

[1] Full directions for the conduct of this work are given under this heading in the fourth and fifth grades, in the section on Language Work by Grades.

Coolidge, Susan: How the Leaves Came Down.
Allingham, William: Robin Redbreast.
Rossetti, Christina: Milking Time.
Stevenson, R. L.: Winter Time.

Grades Three and Four

Wordsworth, William: To a Butterfly.
Tennyson, Alfred: The Snowdrop; The Owl; Song of the Brook.
Stedman, E. C.: The Flight of the Birds.
Jackson, Helen Hunt: September.
Whittier, J. G.: The First Flowers.
Lowell, J. R.: The First Snow-Fall.
Bryant, W. C.: The Gladness of Nature.
Longfellow, H. W.: The Village Blacksmith.
Trowbridge, J. T.: Evening at the Farm.

Grades Five and Six

Riley, J. W.: A Canary at the Farm.
Whittier, J. G.: The Corn Song; The Huskers.
Bryant, W. C.: The Planting of the Apple Tree; October.
Norris, G. P.: Woodman, Spare that Tree.
Stedman, E. C.: Going A-nutting.
Wordsworth, William: The Daffodils.
Moore, Thomas: The Bird.
Emerson, R. W.: The Humble-bee.
Kingsley, Charles: Song of the River.
Dickens, Charles: The Ivy Green.
Keats, John: Ode to Autumn.

Grades Seven and Eight

Emerson, R. W.: The Snow-storm.
Longfellow, H. W.: The Reaper and the Flowers; A Psalm of Life.
Holmes, O. W.: The Chambered Nautilus; The Last Leaf.

BRYANT, W. C.: A Forest Hymn; The Death of the Flowers.
BURNS, ROBERT: To a Mountain Daisy.
MOORE, THOMAS: The Last Rose of Summer.
SHELLEY, P. B.: To a Skylark.

In the same way each child should learn from ten to fifteen small gems of literature every year. The teacher should see that a reasonable number of these



A HIKE TO THE WOODS TO STUDY WILD FLOWERS FOR OBSERVATION REPORTS AND DESCRIPTION

deal with thoughts connected with nature and farm life. Selections may be made from the gems found on pages 265–272. The following are typical:

> In contemplation of created things
> By steps we may ascend to God. — MILTON

> Nature makes her happy home with man
> Where many a gorgeous flower is duly fed,
> With its own rill, on its own spangled bed.
> COLERIDGE

How blest the farmer's simple life!
How pure the joy it yields!
Far from the world's tempestuous strife,
Free 'mid the scented fields. — EVEREST

O happy if ye knew your happy state,
Ye rangers of the fields! whom nature's boon
Cheers with her smiles, and ev'ry element
Conspires to bless. — SOMERVILLE

7. *Observation Reports.* This work should be carried on in all the grades as outlined in the section on Language Work by Grades. A subject connected with nature or farm-life activities should be assigned for observation, and two or three days later an oral or a written report should be required from each pupil in the class. For children in the rural schools the number of subjects for observation is inexhaustible.

8. *Verse-Writing.* The principles and method of conducting the work of verse-writing have been discussed in grades four to eight of the section on Language Work by Grades. The great out-of-doors surrounding the rural child is full of poetry, and he should be encouraged to give expression to the feelings that nature arouses in him. Good subjects are to be found on every hand. The falling of the leaves, the singing of the birds, the cattle grazing in the pasture by the brook, the trees swaying in the wind, the snowstorm, etc. are suggestive. The teacher will be agreeably surprised at the results of her efforts along this line.

9. *Talks from Outlines.* In the last two grades pupils should be encouraged to give short talks, before either the language class or the whole school, from outlines on subjects of general interest touching rural-life activities. Such subjects as the following may be used for this purpose: the value of birds to a community, how plants absorb moisture and food from the soil, the Babcock milk test, testing cows for tuberculosis, boys' corn clubs and what they have accomplished, the death toll of preventable diseases.

10. *Diary.* From the fifth grade up, children should be encouraged to keep a diary, or record, of events and observations about matters in which they are very greatly interested. The diaries of country children will include such matters as observations of weather conditions, growth of plants in school or home experimental gardens, various experiences connected with corn and canning clubs, record of expenses and profits in raising poultry, vegetables, etc. For methods of directing the work, see the discussion of this subject in grades five to eight of the section on Language Work by Grades.

Rural-School Libraries

In every rural-school library there should be a collection of books of reference, supplementary readers, and bulletins issued by state agricultural colleges and the United States Department of Agriculture. These books and bulletins will be found very useful

to both teacher and pupils for the reading and investigation demanded by subjects that are being used in language work. One or two good reference books on agriculture, nature study, and domestic science are usually enough for practical work. The following lists are given in order that school authorities and the teachers in rural schools may be able to select from them the material that best meets their needs. The books may be ordered through any book jobber, or from the publishers, at a discount from the list price when a large number are purchased at one time. As a general thing books in rural-school libraries are not carefully selected. They are often either presented by well-meaning patrons or friends who do not understand the needs of such libraries, or chosen by equally ignorant teachers. The following pages will lead to a more intelligent choice if teachers will use them in making up lists of books.



THE LIBRARY IS AN IMPORTANT ASSET IN RURAL-SCHOOL LANGUAGE WORK

I. BOOKS OF REFERENCE

NOTE. In the bibliographies of this book, list prices are given. They are not guaranteed as correct, and responsibility for errors is specifically disclaimed. While every care has been taken to avoid mistakes, prices are given merely as approximate guides to those who have definite amounts to spend.

AGRICULTURE

BAILEY, L. H. Plant-Breeding. The Macmillan Company, New York. $1.25.

BAILEY, L. H. Principles of Agriculture. The Macmillan Company, New York. $1.25.

BARTO, D. O. Manual of Agriculture for Secondary Schools: Studies in Soils and Crop Production. D. C. Heath & Co., Boston. 50 cents.

BURKETT, STEVENS, and HILL. Agriculture for Beginners. Ginn and Company, Boston. 75 cents.

DAVENPORT, E. Domesticated Animals and Plants. Ginn and Company. $1.25.

DUGGAR, B. M. Agriculture for Southern Schools. The Macmillan Company, New York. 75 cents.

DUGGAR, B. M. Fungous Diseases of Plants. Ginn and Company, Boston. $2.00.

FISHER and COTTON. Agriculture for Common Schools. Charles Scribner's Sons, New York. $1.00.

GOFF and MAYNE. First Principles of Agriculture. American Book Company, New York. 80 cents.

HEMENWAY, H. D. How to Make School Gardens. Doubleday, Page & Company, Garden City, N.Y. $1.00.

HOPKINS, C. G. Soil Fertility and Permanent Agriculture. Ginn and Company, Boston. $2.25.

LODEMAN, E. G. Spraying of Plants. The Macmillan Company, New York. $1.25.

MEIER, W. H. D. School and Home Gardens. Ginn and Company, Boston. 80 cents.

PLUMB, C. S. Types and Breeds of Farm Animals. Ginn and Company, Boston. $2.00.

ROBINSON, J. H. Our Domestic Birds. Ginn and Company, Boston. $1.35.

SARGENT, F. L. Corn Plants: their Use and Ways of Life. Houghton Mifflin Company, Boston. 75 cents.

SHELDON, J. P. The Farm and the Dairy. The Macmillan Company, New York. $1.00.

WATERS, H. J. The Essentials of Agriculture. Ginn and Company, Boston. $1.25.

WILLIAMS, DORA. Gardens and their Meaning. Ginn and Company, Boston. $1.00.

NATURE STUDY

BERGEN and CALDWELL. Practical Botany. Ginn and Company, Boston. $1.30.

BURROUGHS, JOHN. Squirrels and Other Fur-Bearers. Houghton Mifflin Company, Boston. 60 cents.

CROSBY, W. O. Common Minerals and Rocks. D. C. Heath & Co., Boston. 60 cents.

CUMMINGS, H. H. Nature Study by Grades. American Book Company, New York. Primary grades, $1.00; lower grammar grades, 60 cents; higher grammar grades, 75 cents.

DICKERSON, M. C. Moths and Butterflies. Ginn and Company, Boston. $1.25.

HAWKES, CLARENCE. Tenants of the Trees. The Page Company, Boston. $1.50.

HODGE, C. F. Nature Study and Life. Ginn and Company, Boston. $1.50.

JACKMAN, W. S. Nature Study for Grammar Grades. The Macmillan Company, New York. $1.00.

LONG, W. J. Ways of Wood Folk. Ginn and Company, Boston. 50 cents.

MORLEY, M. W. Butterflies and Bees. Ginn and Company, Boston. 60 cents.

ROTH, FILBERT. First Book of Forestry. Ginn and Company, Boston. 75 cents.

STICKNEY and HOFFMANN. Bird World. Ginn and Company, Boston. 60 cents.

WEED, C. M. Farm Friends and Farm Foes. D. C. Heath & Co., Boston. 90 cents.

WILSON, L. L. Nature Study in Elementary Schools. The Macmillan Company, New York. 90 cents.

WOOD, C. D. Animals: their Relation and Use to Man. Ginn and Company, Boston. 60 cents.

DOMESTIC SCIENCE.

CONN, H. W. Bacteria, Yeasts, and Molds in the Home. Ginn and Company, Boston. $1.00.

DODD, H. C. Healthful Farmhouse. Whitcomb and Barrows, Boston. 60 cents.

FLAGG, E. P. Handbook of Home Economics. Little, Brown, and Company, Boston. 75 cents.

GREER, EDITH. Food — What it Is and Does. Ginn and Company, Boston. $1.00.

HUNT, C. L. Home Problems from a New Standpoint. Whitcomb and Barrows, Boston. $1.00.

LINCOLN, M. J. Boston School Kitchen Text-Book. Little, Brown, and Company, Boston. $1.00.

RICHARDS, E. H. Handbook of Domestic Science and Household Arts for Use in Elementary Schools. The Macmillan Company, New York. $1.00.

RICHARDS, E. H. Sanitation in Daily Life. Whitcomb and Barrows, Boston. 60 cents.

SHERMAN, H. C. Chemistry of Food and Nutrition. The Macmillan Company, New York. $1.50.

WARDALL and WHITE. A Study of Foods. Ginn and Company, Boston. 70 cents.

II. FARMERS' BULLETINS

The following bulletins, with several exceptions, noted in each case, are issued by the United States Department of Agriculture and will be sent free on request. Letters should be addressed to the Secretary of Agriculture, Washington, D.C.

CORN

Bulletin No. 199. Corn Growing.

Bulletin No. 229. The Production of Good Seed Corn.

Bulletin No. 253. Germination of Seed Corn.

Bulletin No. 272. A Successful Seed Corn and Hog Farm.
Bulletin No. 298. Food Value of Corn and Corn Products.
Bulletin No. 303. Corn Harvesting Machinery.
Bulletin No. 313. Harvesting and Storing Corn.
Bulletin No. 409. School Lessons on Corn. (Contains in appropriate places in the text a full list of books and bulletins on corn subjects.)

Potatoes

Bulletin No. 35. Potato Culture.
Bulletin Nos. 56 and 316. Potato Scab.
Bulletin No. 91. Potato Diseases.
Bulletin Nos. 251 and 320. Potato Spraying.
Bulletin No. 295. Potatoes as Food.

Poultry

Bulletin No. 41. Fowls, Care and Feeding.
Bulletin No. 51. Standard Varieties of Chickens.
Bulletin No. 64. Ducks and Geese.
Bulletin No. 141. Poultry Raising on the Farm.
Bulletin No. 182. Poultry as Food.
Bulletin No. 200. Turkeys, Varieties and Management.
Bulletin No. 287. Poultry Management.

Dairying and the Dairy Herd

Bulletin No. 32. Silos and Silage.
Bulletin No. 42. Facts About Milk.
Bulletin No. 55. The Dairy Herd.
Bulletin No. 63. Care of Milk on the Farm.
Bulletin No. 106. Breeds of Dairy Cattle.
Bulletin No. 114. Skim Milk in Bread-Making.
Bulletin No. 166. Cheese-Making on the Farm.
Bulletin No. 241. Butter-Making on the Farm.
Bulletin No. 348. Bacteria in Milk.
Bulletin No. 363. The Use of Milk as Food.
Bulletin No. 413. The Care of Milk and its Use in the Home.

Farm Animals

Bulletin No. 55. The Dairy Herd.
Bulletin No. 96. Raising Sheep for Mutton.
Bulletin No. 106. Breeds of Dairy Cattle.
Bulletin No. 159. Scab in Sheep.
Bulletin No. 170. Principles of Horse Feeding.
Bulletin No. 179. Horse Shoeing.
Bulletin No. 205. Pig Management.
Wisconsin Agricultural Experiment Station, Madison:
Circular No. 23. A Catechism on Bovine Tuberculosis.

Insects on the Farm

Bulletin No. 99. Three Insect Enemies of Shade Trees.
Bulletin No. 132. Insect Enemies of Growing Wheat.
Bulletin No. 196. The Usefulness of the American Toad.
Bulletin No. 275. The Gypsy Moth.
Bulletin No. 284. Insect Enemies of the Grape.
Circular No. 16. The Larger Corn Stalk Borer.
Circular No. 67. The Clover Root Borer.
Circular No. 73. The Plum Curculio.
Circular No. 84. The Grasshopper Problem.
Circular No. 87. The Colorado Beetle (Potato Bug).
Circular No. 92. Mites and Lice on Poultry.

Horticulture

Bulletin No. 87. Orchards, Clover Crops, and Cultivation.
Bulletin No. 113. The Apple and how to Grow it.
Bulletin No. 154. The Home Fruit Garden.
Bulletin No. 181. Pruning.
Bulletin No. 198. Strawberries.
Bulletin No. 213. Raspberries.
Bulletin No. 283. Spraying for Apple Diseases.
Bulletin No. 293. Use of Fruit as Food.

Weeds

Bulletin No. 28. Weeds, and how to Kill Them.
Bulletin No. 86. Thirty Poisonous Plants.

Wisconsin Agricultural Experiment Station, Madison:
Bulletin No. 179. The Eradication of Farm Weeds with Iron Sulphate.
Circular No. 19. The Control of Quack Grass.

School and Home Gardens

Bulletin No. 154. The Home Fruit Garden.
Bulletin No. 218. School Gardens.
Bulletin No. 255. The Home and Vegetable Garden.

General

Bulletin No. 44. Commercial Fertilizers.
Bulletin No. 85. Fish as Food.
Bulletin No. 126. Practical Suggestions for Farm Buildings.
Bulletin No. 134. Tree Planting on Rural-School Grounds.
Bulletin No. 256. Preparation of Vegetables for the Table.
Bulletin No. 270. Modern Conveniences for the Farm Home.
Bulletin No. 317. The Farm Home.
Bulletin No. 332. Nuts and their Uses as Food.
Bulletin No. 342. Cooking Beans and Other Vegetables — A Model Kitchen.
Bulletin No. 343. Cultivation of Tobacco in Kentucky and Tennessee.
Bulletin No. 345. Some Common Disinfectants.
Bulletin No. 375. Care of Food in the Home.
Bulletin No. 389. Bread and Bread-Making.
Bulletin No. 459. House Flies.
Bulletin No. 468. Forestry in Nature Study.

III. SUPPLEMENTARY READERS

First Grade

Burt, M. E. Little Nature Studies for Little People, Vol. I. Ginn and Company, Boston. 25 cents.

Christy and Shaw. Pathways in Nature and Literature, First Reader. American Book Company, New York. 25 cents.

DILLINGHAM and EMERSON. "Tell It Again" Stories. Ginn and Company, Boston. 50 cents.

FORD, N. W. Nature's Byways. Silver, Burdett & Company, New York. 36 cents.

KAHN, AMY. Hours with Nature, Book One. Silver, Burdett & Company, New York. 20 cents.

LANE, M. A. L. Oriole Stories for Beginners. Ginn and Company, Boston. 28 cents.

STICKNEY, J. H. Earth and Sky, No. I. Ginn and Company, Boston. 30 cents.

SECOND GRADE

BURT, M. E. Little Nature Studies for Little People, Vol. II. Ginn and Company, Boston. 25 cents.

CHRISTY and SHAW. Pathways in Nature and Literature, Second Reader. American Book Company, New York. 30 cents.

EDDY, S. J. Friends and Helpers. Ginn and Company, Boston. 60 cents.

KAHN, AMY. Hours with Nature, Book Two. Silver, Burdett & Company, New York. 25 cents.

STICKNEY, J. H. Earth and Sky, No. II. Ginn and Company, Boston. 30 cents.

STRONG, F. L. All the Year Round Series. Ginn and Company, Boston. 4 vols., each 30 cents.

WARREN, M. L. From September to June with Nature. D. C. Heath & Co., Boston. 35 cents.

THIRD GRADE

ANDREWS, JANE. Stories Mother Nature told her Children. Ginn and Company, Boston. 50 cents.

BASS, FLORENCE. Nature Studies for Young Readers: Animal Life. D. C. Heath & Co., Boston. 35 cents.

BRADISH, S. P. Stories of Country Life. American Book Company, New York. 40 cents.

DUTTON, M. B. In Field and Pasture. American Book Company, New York. 35 cents.

HARDY, A. S. Sea Stories for Wonder Eyes. Ginn and Company, Boston. 40 cents.

MONTEITH, JOHN and CAROLINE. Some Useful Animals. American Book Company, New York. 50 cents.

SMITH, A. H. Four-Footed Friends. Ginn and Company, Boston. 50 cents.

WALKER, M. C. Our Birds and their Nestlings. American Book Company, New York. 60 cents.

FOURTH GRADE

BARTLETT, L. L. Animals at Home. American Book Company, New York. 45 cents.

BOYLE, M. P. Outdoor Secrets. A. Flanagan Company, Chicago. 35 cents.

GOULD, A. W. Mother Nature's Children. Ginn and Company, Boston. 60 cents.

KELLY, M. A. B. Short Stories of our Shy Neighbors. American Book Company, New York. 50 cents.

LONG, W. J. Wood Folk at School. Ginn and Company, Boston. 50 cents.

MORLEY, M. W. Insect Folk. Ginn and Company, Boston. 45 cents.

PAYNE, F. O. Geographical Nature Studies. American Book Company, New York. 25 cents.

SPYRI, JOHANNA. Heidi. Ginn and Company, Boston. 40 cents.

STOKES, SUSAN. Ten Common Trees. American Book Company, New York. 40 cents.

FIFTH GRADE

BERGEN, F. D. Glimpses at the Plant World. Ginn and Company, Boston. 40 cents.

COMSTOCK, A. B. Ways of the Six-Footed. Ginn and Company, Boston. 40 cents.

EDDY, S. J. Friends and Helpers. Ginn and Company, Boston. 60 cents.

HAWKES, CLARENCE. Trail to the Woods. American Book Company, New York. 40 cents.

JOHONNOT, JAMES. Neighbors with Wings and Fins. American Book Company, New York. 40 cents.

LONG, W. J. A Little Brother to the Bear and Other Stories. Ginn and Company, Boston. 50 cents.

MORLEY, M. W. Little Wanderers. Ginn and Company, Boston. 30 cents.

MILLER, MARGARET. My Saturday Bird Class. D. C. Heath & Co., Boston. 25 cents.

SPYRI, JOHANNA. Moni the Goat Boy. Ginn and Company, Boston. 40 cents.

STICKNEY, J. H. Earth and Sky, No. III. Ginn and Company, Boston. 35 cents.

SIXTH GRADE

BEAL, W. J. Seed Dispersal. Ginn and Company, Boston. 35 cents.

ECKSTROM, FANNIE. Bird Book. D. C. Heath & Co., Boston. 60 cents.

GILMORE, A. F. Birds through the Year. American Book Company, New York. 50 cents.

HAWKES, CLARENCE. Little Water Folks. Thomas Y. Crowell Company, New York. 75 cents.

JOHONNOT, JAMES. Some Curious Flyers, Creepers, and Swimmers. American Book Company, New York. 40 cents.

LONG, W. J. Secrets of the Woods. Ginn and Company, Boston. 50 cents.

MORRIS, I. D. Travels of a Waterdrop, and Others. A. Flanagan Company, Chicago. 35 cents.

NEEDHAM, J. G. Outdoor Studies. American Book Company, New York. 40 cents.

WYSS, J. D. Swiss Family Robinson. Ginn and Company, Boston. 45 cents.

SEVENTH AND EIGHTH GRADES

ATKINSON, G. F. First Studies of Plant Life. Ginn and Company, Boston. 60 cents.

BALL, R. S. Star-Land. Ginn and Company, Boston. $1.00.

BASKETT, J. N. Story of the Birds. D. Appleton and Company, New York. 65 cents.

CARPENTER, F. G. How the World is Fed. American Book Company, New York. 60 cents.

HERRICK, S. M. Chapters on Plant Life. American Book Company, New York. 60 cents.

KEFFER, C. A. Nature Studies on the Farm: Soils and Plants. American Book Company, New York. 40 cents.

LONG, W. J. Northern Trails, Books I and II. Ginn and Company, Boston. 45 cents each.

NEWELL, J. H. Reader in Botany. Part I, From Seed to Leaf; Part II, Flower and Fruit. Ginn and Company, Boston. 60 cents each.

STONE and FICKETT. Trees in Prose and Poetry. Ginn and Company, Boston. 45 cents.

TREAT, MARY. Home Studies in Nature. American Book Company, New York. 90 cents.

APPENDIX A

GENERAL BIBLIOGRAPHY

NOTE. In the bibliographies of this book list prices are given. They are not guaranteed as correct, and responsibility for errors is specifically disclaimed. While every care has been taken to avoid mistakes, prices are given merely as approximate guides to those who have definite amounts to spend.

The books in the following lists discuss the principles underlying the various kinds of language work outlined in the body of this book.

GENERAL

CARPENTER, BAKER, and SCOTT. The Teaching of English. Longmans, Green, & Co., New York. $1.50.

CHUBB, PERCIVAL. The Teaching of English in the Elementary and the Secondary School. The Macmillan Company, New York. $1.00.

FITCH, J. G. Lectures on Teaching (chapters on English). The Macmillan Company, New York. $1.00.

GEORGE, A. J. Hudson's "Essays on English Studies" (pp. 19–52). Ginn and Company, Boston. 75 cents.

GESELL, A. L. The Normal Child and Primary Education (pp. 159–180). Ginn and Company, Boston. $1.25.

HINSDALE, B. A. Teaching the Language-Arts. D. Appleton and Company, New York. $1.00.

HOSIC, J. F. The Elementary Course in English. The University of Chicago Press. 75 cents.

KITTREDGE and ARNOLD. The Mother Tongue, Book II (introduction). Ginn and Company, Boston. 60 cents.

LAURIE, S. S. Lectures on Language, and Linguistic Method in the School. The Macmillan Company, New York. $1.00.

LINCOLN, L. I. Everyday Pedagogy. Ginn and Company, Boston. $1.00.

MCCLINTOCK, P. L. Literature in the Elementary School. The University of Chicago Press. $1.00.

MCMURRY, C. A. Special Method in Language in the Eight Grades. The Macmillan Company, New York. 70 cents.

METCALF, R. C. Language Work in Elementary Schools. The A. S. Barnes Company, New York. 15 cents.

O'SHEA, M. V. Linguistic Development and Education. The Macmillan Company, New York. $1.25.

PARKER, F. W., assisted by teachers of Cook County Normal School. Suggestions for Teaching Language. A. Flanagan Company, Chicago. 15 cents.

PERDUE and GRISWOLD. Language through Nature, Literature, and Art. Rand-McNally & Company, New York. 45 cents.

Indianapolis Course of Study in English for Elementary Schools.

Wisconsin Course of Study for Common Schools. Sections on Language.

STORY-TELLING

ALLISON and PERDUE. The Place of the Story in Primary Education. A. Flanagan Company, Chicago. 60 cents.

BRYANT, S. C. How to Tell Stories to Children. Houghton Mifflin Company, Boston. $1.00.

BRYANT, S. C. Stories to Tell to Children (introduction). Houghton Mifflin Company, Boston. $1.00.

CHUBB, PERCIVAL. The Teaching of English in the Elementary and the Secondary School (pp. 43–46, 88, 186–187). The Macmillan Company, New York. $1.00.

CODY, A. S. Story Composition. A. Flanagan Company, Chicago. 15 cents.

DYE, CHARITY. The Story-Teller's Art. Ginn and Company, Boston. 50 cents.

EARHART, L. B. The Story in the Primary Grades. *Teachers College Record*, March, 1907. 35 cents per copy.

MCCLINTOCK, P. L. Literature in the Elementary School (chaps. iv–xi). The University of Chicago Press. $1.00.

PARTRIDGE, E. N. and G. E. Story-Telling in School and Home. Sturgis & Walton Company, New York. $1.25.

SPALDING, ELIZABETH. The Problem of Elementary Composition (chap. iii). D. C. Heath & Co., Boston. 40 cents.

WIGGIN and SMITH. The Story Hour (introduction). Houghton Mifflin Company, Boston. $1.00.

WILTSE, S. E. The Story in Early Education. Ginn and Company, Boston. 50 cents.

WYCHE, R. T. Some Great Stories and how to Tell them. Newson & Company, New York. $1.00.

MEMORIZING

BRIGGS and COFFMAN. Reading in Public Schools (pp. 128–139, 256–259). Row, Peterson & Company, Chicago. $1.25.

CHUBB, PERCIVAL. The Teaching of English in the Elementary and the Secondary School (pp. 48–53). The Macmillan Company, New York. $1.00.

COMPAYRÉ, J. G. Lectures on Pedagogy (Payne) (pp. 131, 447). D. C. Heath & Co., Boston. $1.75.

HOSIC, J. F. The Elementary Course in English (pp. 21, 46, 65, 76, 99). The University of Chicago Press. 75 cents.

MCCLINTOCK, P. L. Literature in the Elementary School (chap. xii). The University of Chicago Press. $1.00.

MCMURRY, C. A. Course of Study in the Eight Grades (pp. 99–105). The Macmillan Company, New York. 75 cents.

DRAMATIZATION

BARNUM, M. D. Dramatic Instinct in the Elementary School, *Teachers College Record*, March, 1907. 35 cents per copy.

BLISS, W. F. History in the Elementary Schools (pp. 21–22, 34, 177–193). American Book Company, New York. 80 cents.

BRIGGS and COFFMAN. Reading in Public Schools (pp. 92–104, 233–255). Row, Peterson & Company, Chicago. $1.25.

BRYANT, S. C. Stories to Tell to Children (pp. xxxvii–xli). Houghton Mifflin Company, Boston. $1.00.

CHUBB, PERCIVAL. Festivals and Plays (pp. 271–305). Harper & Brothers, New York. $2.00.

FINLAY-JOHNSON, HARRIET. The Dramatic Method of Teaching. Ginn and Company, Boston. $1.00.

GESELL, A. L. The Normal Child and Primary Education (pp. 144–158). Ginn and Company, Boston. $1.25.

GILBERT and HARRIS. Manual to Guide Books to English (pp. 35–39). Silver, Burdett & Company, New York. Sent free to teachers with the Guide Books.

HOSIC, J. F. The Elementary Course in English (pp. 21, 64, 74, 90). The University of Chicago Press. 75 cents.

LINCOLN, L. I. Everyday Pedagogy (pp. 169, 170, 192). Ginn and Company, Boston. $1.00.

MCCLINTOCK, P. L. Literature in the Elementary School (chap. xiii). The University of Chicago Press. $1.00.

Indianapolis Course of Study in English (1904) (pp. 25–26).

COMPOSITION WORK

ORAL

ARNOLD, S. L. Brief Outline of a Course of Study in Language and Grammar. Ginn and Company, Boston. 10 cents.

BRIGGS and MCKINNEY. A First Book of Composition. Ginn and Company, Boston. 90 cents.

BRYANT, S. C. Stories to Tell to Children (pp. xxix–xlvii). Houghton Mifflin Company, Boston. $1.00.

CHUBB, PERCIVAL. The Teaching of English in the Elementary and the Secondary School (chap. viii). The Macmillan Company, New York. $1.00.

CARPENTER, BAKER, and SCOTT. The Teaching of English (pp. 127, 244–249). Longmans, Green, & Co., New York. $1.50.

HOSIC, J. F. The Elementary Course in English (pp. 18–22). The University of Chicago Press. 75 cents.

MCMURRY, C. A. Special Method in Primary Reading and Oral Work, with Stories. The Macmillan Company, New York. 60 cents.

SWEET, HENRY. A Practical Study of Languages (chap. vii). Henry Holt and Company, New York. $1.50.

WRITTEN

BALDWIN, C. S. The Expository Paragraph and Sentence. Longmans, Green, & Co., New York. 50 cents.

BATES, ARLO. Talks on Writing English. Houghton Mifflin Company, Boston. 2 vols., each $1.30.

CARPENTER, BAKER, and SCOTT. The Teaching of English (pp. 121–144, 327–341). Longmans, Green, & Co., New York. $1.50.

CHUBB, PERCIVAL. The Teaching of English (chaps. viii and xi). The Macmillan Company, New York. $1.00.

CLAPP and HUSTON. The Conduct of Composition Work in Grammar Grades. D. C. Heath & Co., Boston. 15 cents.

HANSON, C. L. Two Years' Course in English Composition. Ginn and Company, Boston. 90 cents.

HARTOG and LANGDON. The Writing of English. Oxford University Press, New York. 60 cents.

HINSDALE, B. A. Teaching the Language-Arts (chap. xiv). D. Appleton and Company, New York. $1.00.

LINCOLN, I. L. Everyday Pedagogy (pp. 147, 148, 154). Ginn and Company, Boston. $1.00.

SPALDING, ELIZABETH. The Problem of Elementary Composition. D. C. Heath & Co., Boston. 40 cents.

WOOLEY, E. C. Handbook of Composition. D. C. Heath & Co., Boston. 80 cents.

LETTER-WRITING

CALLAWAY, F. B. Studies for Letters. American Book Company, New York. 50 cents.

CARPENTER, BAKER, and SCOTT. The Teaching of English (p. 127). Longmans, Green, & Co., New York. $1.50.

CHUBB, PERCIVAL. The Teaching of English (pp. 185, 226, 229–230). The Macmillan Company, New York. $1.00.

DAVIS and LINGHAM. Business English and Correspondence. Ginn and Company, Boston. $1.00.

DYE, CHARITY. Letters and Letter-Writing. The Bobbs-Merrill Company, Indianapolis. $1.00.

HOSIC, J. F. The Elementary Course in English (pp. 22, 82, 90, 98, 106). The University of Chicago Press. 75 cents.

SPALDING, ELIZABETH. The Problem of Elementary Composition (chap. ii). D. C. Heath & Co., Boston. 40 cents.

TEACHING OF ENGLISH GRAMMAR

ARNOLD, S. L. Brief Outline of a Course of Study in Language and Grammar. Ginn and Company, Boston. 10 cents.

BARBOUR, F. A. The Teaching of English Grammar. Ginn and Company, Boston. 30 cents.

BUCK, GERTRUDE. Make-Believe Grammar, *The School Review*, January, 1909. Sent free in pamphlet form by Scott, Foresman & Co., Chicago.

CARPENTER, BAKER, and SCOTT. The Teaching of English (pp. 144–151, 191–214). Longmans, Green, & Co., New York. $1.50.

CHUBB, PERCIVAL. The Teaching of English (pp. 203–205). The Macmillan Company, New York. $1.00.

HINSDALE, B. A. Teaching the Language-Arts (pp. 147–168). D. Appleton and Company, New York. $1.00.

HOSIC, J. F. The Elementary Course in English (pp. 30–34, 114, 122). The University of Chicago Press. 75 cents.

HOYT, F. S. The Place of Grammar in the Elementary Curriculum, *Teachers College Record*, November, 1906. 35 cents per copy.

GESELL, A. L. The Normal Child and Primary Education (pp. 172–180). Ginn and Company, Boston. $1.25.

LEONARD, M. H. Grammar and its Reasons. A. S. Barnes Company, New York. $1.50.

LINCOLN, L. I. Everyday Pedagogy (pp. 148–150). Ginn and Company, Boston. $1.00.

LOUNSBURY, T. R. History of the English Language, Part II (pp. 209–481). Henry Holt and Company, New York. $1.25.

SHEFFIELD, A. D. Rational Study of English Grammar, *School Review*, November, 1910.

SWEET, HENRY. A Practical Study of Languages (chap. xi). Henry Holt and Company, New York. $1.50.

Indianapolis Course of Study in English (1904) (pp. 78–79, 83–85).

WORD STUDY

ANDERSON, J. M. A Study of English Words. American Book Company, Cincinnati. 40 cents.

CODY, A. S. Word-Study for Schools. A. C. McClurg & Co., Chicago. 35 cents.

GENUNG and HANSON. Outlines of Composition and Rhetoric (chaps. iv and v). Ginn and Company, Boston. $1.00.

GREENOUGH and KITTREDGE. Words and their Ways in English Speech. The Macmillan Company, New York. $1.10.

LOCKWOOD and EMERSON. Composition and Rhetoric (chap. xv). Ginn and Company, Boston. $1.00.

NESFIELD, J. C. English Grammar— Past and Present (chaps. xxii–xxxii). The Macmillan Company, New York. $1.10.

SKEAT, W. W. The Principles of Etymology (chaps. xii–xv especially). Oxford University Press, New York. $2.25.

SPALDING, ELIZABETH. The Problem of Elementary Composition (chap. iv). D. C. Heath & Co., Boston. 40 cents.

SWINTON, WM. New Word-Analysis. American Book Company, New York. 35 cents.

WHITE, R. G. Words and their Uses, Past and Present. Houghton Mifflin Company, Boston. $1.00.

VERSE-WRITING

CARPENTER, BAKER, and SCOTT. The Teaching of English (p. 240). Longmans, Green, & Co., New York. $1.50.

CHUBB, PERCIVAL. The Teaching of English (pp. 188–189). The Macmillan Company, New York. $1.00.

SPALDING, ELIZABETH. The Problem of Elementary Composition (pp. 1–2). D. C. Heath & Co., Boston. 40 cents.

USE OF DICTIONARY

BRIGGS and COFFMAN. Reading in Public Schools (chap. xvii). Row, Peterson & Company, Chicago. $1.25.

CARPENTER, BAKER, and SCOTT. The Teaching of English (pp. 297–298). Longmans, Green, & Co., New York. $1.50.

HOSIC, J. F. The Elementary Course in English (pp. 29, 39, 99, 107). The University of Chicago Press. 75 cents.

LINCOLN, L. I. Everyday Pedagogy (chap. xi). Ginn and Company, Boston. $1.00.

METCALF and DE GARMO. Drill Book in Dictionary Work. A. C. McClurg & Co., Chicago. 35 cents.

SWEET, HENRY. A Practical Study of Languages (chap. xii). Henry Holt and Company, New York. $1.50.

DIARY

GILBERT and HARRIS. Guide Books to English (Book One, pp. 164–167; Book Two, pp. 102–103). Silver, Burdett & Company, New York. 45 cents and 60 cents respectively.

HOSIC, J. F. The Elementary Course in English (p. 106). The University of Chicago Press. 75 cents.

LANGUAGE-WORK MATERIAL

Below, the teacher will find various sources from which she may draw classroom material for her language work in the various grades. The preceding lists give books that discuss principles and theory only.

DESK WORK

Word cards, letter cards, phonetic word-building cards, pictures, picture story cards, stencils for illustrating written work, and other such material for language desk work in the lower grades, may be obtained from A. Flanagan Company, Chicago; Thomas Charles Company, Chicago; Milton Bradley Company, Springfield, Mass.; or any other school-supply house. Every primary teacher should have the catalogue of at least one of these companies. The best letter cards have capitals on one side and small letters on the other.

LANGUAGE GAMES

DEMING, A. G. Language Games for all the Grades. Beckley Cardy Company, Chicago. 40 cents.

KING, MYRA. Language Games. Educational Publishing Company, Boston. 50 cents.

METCALF, G. S. Game of False Syntax. A. Flanagan Company, Chicago. 20 cents.

DRAMATIZATION

Children should, under the direction of the teacher, prepare or adapt most of the plays presented, but if plays in finished form are desired for immediate use, the following books will afford excellent material.

Primary Grades

Cyr, E. M. Dramatic First Reader. Ginn and Company, Boston. 30 cents.

Gardner, Mary. Work that is Play. A dramatic reader based on Æsop's fables. A. Flanagan Company, Chicago. 35 cents.

Hemphill, Eloise. Little Red Riding Hood. A musical play. The A. S. Barnes Company, New York. 15 cents.

Holbrook, Florence. Dramatizations of Longfellow's Evangeline and Hiawatha. Houghton Mifflin Company, Boston. 15 cents each.

Johnson and Barnum. Book of Plays for Little Actors. American Book Company, New York. 30 cents.

Noyes and Ray. Little Plays for Little People. Ginn and Company, Boston. 35 cents.

Skinner and Lawrence. Little Dramas for Primary Grades. American Book Company, New York. 35 cents.

Intermediate Grades

Andrews, Jane. Geographical Plays. Ginn and Company, Boston. 50 cents.

Bird and Starling. Historical Plays. The Macmillan Company, New York. 40 cents.

Holbrook, Florence. Dramatic Reader for Lower Grades. American Book Company, New York. 40 cents.

Holiday Dialogues from Dickens. Walter H. Baker and Company, Boston. 25 cents.

Lansing, M. F. Quaint Old Stories to Read and Act. Ginn and Company, Boston. 35 cents.

Grammar Grades

Comstock, F. A Dickens Dramatic Reader. Ginn and Company, Boston. 60 cents.

Comstock, F. Dramatic Version of Greek Myths. Ginn and Company, Boston. 45 cents.

Gould, E. L. Little Men; Little Women. Plays adapted from Louisa M. Alcott's stories. Little, Brown and Company, Boston. 60 cents each.

Knight, Marietta. Dramatic Reader for Grammar Grades. American Book Company, New York. 50 cents.

Laselle, M. A. Dramatizations of School Classics. Educational Publishing Company, Boston. 40 cents.

Longfellow, H. W. The Courtship of Miles Standish. Houghton Mifflin Company, Boston. 15 cents.

STORY-TELLING

The following is a carefully selected list of books from which the teacher may choose stories for her work:

Bryant, S. C. Stories to Tell to Children. Houghton Mifflin Company, Boston. $1.00.

Long, W. J. Secrets of the Woods. Ginn and Company, Boston. 50 cents.

Scudder, H. E. Fables, Folk Stories, and Legends. Houghton Mifflin Company, Boston. 60 cents.

Wiltse, S. E. Kindergarten Stories and Morning Talks. Ginn and Company, Boston. 75 cents.

Wyche, R. T. Some Great Stories and how to Tell them. Newson & Company, New York. $1.00.

Every school library should have a few well-selected books of stories for the children to read at their leisure. The following are suggested for this purpose:

Primary Grades

Beckwith, M. H. Story-Telling with Scissors. Milton Bradley Company, Springfield, Mass. 30 cents.

Farmer, F. V. Nature Myths of Many Lands. American Book Company, New York. 45 cents.

HOLMES, M. J. Æsop's Fables. The Macmillan Company, New York. 25 cents.

LANSING, M. F. Fairy Tales. Ginn and Company, Boston. 2 vols., each 35 cents.

LANSING, M. F. Rhymes and Stories. Ginn and Company, Boston. 35 cents.

STICKNEY, J. H. Andersen's Fairy Tales. Ginn and Company, Boston. 2 vols., 40 cents and 45 cents, respectively.

WILEY, BELLE. The Mother Goose Primer. Charles E. Merrill Company, New York. 32 cents.

WILTSE, S. E. Grimm's Fairy Tales. Ginn and Company, Boston. 2 vols., each 35 cents.

INTERMEDIATE GRADES

BALDWIN, JAMES. Robinson Crusoe Retold. American Book Company, New York. 35 cents.

BLAISDELL and BALL. Hero Stories from American History. Ginn and Company, Boston. 50 cents.

EGGLESTON, EDWARD. Stories of Great Americans. American Book Company, New York. 40 cents.

GUERBER, H. A. Story of the Thirteen Colonies. American Book Company, New York. 65 cents.

HALE, E. E. Arabian Nights. Ginn and Company, Boston. 45 cents.

KINGSLEY, CHARLES. Greek Heroes. Henry Altemus Company, Philadelphia. 30 cents.

KIPLING, RUDYARD. The Jungle Book. The Century Co., New York. $1.50.

PERRY, W. C. The Boys' Odyssey. The Macmillan Company, New York. $1.50.

SCUDDER, H. E. George Washington. Houghton Mifflin Company, Boston. 40 cents.

STICKNEY, J. H. Kingsley's Water-Babies. Ginn and Company, Boston. 35 cents.

STICKNEY, J. H. Wyss's Swiss Family Robinson. Ginn and Company, Boston. 45 cents.

Grammar Grades

Baldwin, James. Life of Abraham Lincoln. American Book Company, New York. 60 cents.

Bender, M. S. Great Opera Stories. The Macmillan Company, New York. 40 cents.

Catherwood, M. H. Heroes of the Middle West. Ginn and Company, Boston. 50 cents.

Clarke, Michael. Story of Æneas. American Book Company, New York. 45 cents.

Coe, F. E. Heroes of Everyday Life. Ginn and Company, Boston. 40 cents.

Greene, F. N. Legends of King Arthur and his Court. Ginn and Company, Boston. 50 cents.

Guerber, H. A. Story of the Romans. American Book Company, New York. 60 cents.

Haight, Margaret. Cooper's Deerslayer. American Book Company, New York. 35 cents.

Lansing, M. F. Page, Esquire, and Knight. Ginn and Company, Boston. 35 cents.

Montgomery, D. H. Benjamin Franklin; his Life. Ginn and Company, Boston. 40 cents.

Rolfe, W. J. Lamb's Tales from Shakespeare. American Book Company, New York. 60 cents.

Rolfe, W. J. Tales from English History. American Book Company, New York. 60 cents.

Tappan, Eva M. European Hero Stories. Houghton Mifflin Com-Company, Boston. 65 cents.

MEMORIZING

Sufficient material for memorizing in the eight grades is given in Appendix B. The following books contain well-graded additional material:

Blake and Alexander. Graded Poetry, Charles E. Merrill Company, New York. One volume for each grade, each 20 cents.

Crowninshield, Ethel. Mother Goose Songs; Robert Louis Stevenson Songs. Milton Bradley Company, Springfield, Mass. Each 30 cents.

GILBERT and HARRIS. Poems by Grades. Book I, Primary; Book II, Intermediate and Grammar. Charles Scribner's Sons, New York. 60 cents each.

HYDE, W. D. The School Speaker and Reader. Ginn and Company, Boston. 80 cents.

LAMBERT, W. H. Memory Gems in Prose and Verse. Ginn and Company, Boston. 30 cents.

LANSING, M. F. Rhymes and Stories. Ginn and Company, Boston. 35 cents.

SKINNER, A. W. Selections for Memorizing. Silver, Burdett & Company, New York. 60 cents.

WILLIAMS and FOSTER. Selections for Memorizing. Ginn and Company, Boston. 40 cents.

For the lower grades the following are excellent:

LOVEJOY, M. I. Nature in Verse. Silver, Burdett & Company, New York. 60 cents.

SHERMAN, F. D. Little-Folk Lyrics. Houghton Mifflin Company, Boston. 60 cents.

STEVENSON, R. L. A Child's Garden of Verse. Charles Scribner's Sons, New York. 40 cents.

WELSH, CHARLES. Book of Nursery Rhymes. D. C. Heath & Co., Boston. 35 cents.

WHITTIER, J. G. Child Life: Collection of Poems. Houghton Mifflin Company, Boston. 60 cents.

WIGGIN and SMITH. Pinafore Palace. Doubleday, Page & Company, Garden City, New York. $1.50.

MEMORY GEMS

CHANCELLOR, MARY. Primary Memory Gems. A. Flanagan Company, Chicago. 10 cents.

DE VERE, PAUL. Gems of Literature, Liberty, and Patriotism. A. Flanagan Company, Chicago. 60 cents. Grades 5–8.

JOHNSON, L. E. Memory Gems for Home and School. A. Flanagan Company, Chicago. 10 cents.

KEITGES, JOHN. Proverbs and Quotations for School and Home. A. Flanagan Company, Chicago. 35 cents. Grades 5–8.

LAMBERT, W. H. Memory Gems in Prose and Verse. Ginn and Company, Boston. 30 cents. Grades 1–12.

SKINNER, A. W. Selections for Memorizing. Silver, Burdett & Company, New York. 60 cents. For all grades.

WOOLEVER, ADAM. Encyclopedia of Quotations. David McKay, Philadelphia. $1.50.

DICTATION WORK

CRONSON, BERNARD. Graded Dictation and Spelling Lessons. American Book Company, New York. Small pamphlets, two to each grade, 5 cents each.

PATTERSON, CALVIN. The American Word Book. American Book Company, New York. 25 cents. Dictation material for all grades.

PENNIMAN, J. H. Prose Dictation Exercise. D. C. Heath & Co., Boston. 25 cents. For upper grades.

LETTER-WRITING

CALLAWAY, F. B. Studies for Letters. American Book Company, New York. 50 cents.

DAVIS and LINGHAM. Business English and Correspondence. Ginn and Company, Boston. $1.00.

DYE, CHARITY. Letters and Letter-Writing. The Bobbs-Merrill Company, Indianapolis. $1.00.

GENUNG and HANSON. Outlines of Composition and Rhetoric. Ginn and Company, Boston. $1.00.

STEVENS, F. B. Graded Lessons in Letter Writing and Business Forms. Ginn and Company, Boston. Three books, 15 cents each.

USE OF DICTIONARY

BRIGGS and COFFMAN. Reading in Public Schools (chap. xvii). Row, Peterson & Co., Chicago. $1.25.

METCALF and DE GARMO. Drill Book in Dictionary Work. A. C. McClurg & Co., Chicago. 35 cents.

Wisconsin Course of Study for Common Schools. Outlines by grades, from fourth grade up.

STANDARDS OF MEASUREMENT

It is essential that teachers should from time to time test the progress the children are making in mastering and using correctly the language principles they are being taught. For

this purpose the author wishes to recommend some such system as Thompson's "Minimum Essentials in Language" (Ginn and Company, Boston. 25 cents per 100 sheets). Each sheet contains from 100 to 200 questions, which were selected, graded, and tabulated after several years' experiment.

PICTURES

Pictures may be used in conversation, observation, memorizing, story-telling, and description. They may be purchased at from one to ten cents, according to the size, from Perry Picture Co., Malden, Mass.; Thomas Charles Company, Chicago; A. Flanagan Company, Chicago; Milton Bradley Company, Springfield, Mass.; or any other supply house. The following is a suggestive graded list.

Primary Grades

Bonheur, Rosa. Ploughing; Family Cares; An Humble Servant; Flock of Sheep; Lions at Home.

Landseer, Edwin. My Dog; Saved; Shoeing the Bay Mare; Distinguished Member of the Humane Society; The Challenge.

Millet, J. F. Feeding Her Birds; The Churning; The First Step; The Gleaners.

Adam, Jean. The Cat Family.

Mauve, Anton. The Sheep.

Dupré, Jules. The Escaped Cow.

Jacque, C. E. Feeding the Chickens.

Correggio, Antonio. The Holy Night.

Breton, J. A. Blessing the Fields.

Murillo, B. E. The Holy Family.

Renouf, Peter. The Helping Hand.

Jameson, George. The Fisherman's Daughter.

Intermediate Grades

Troyon, Constant. Return to the Farm.

Breton, J. A. The Song of the Lark.

Weber, Otto. Greedy Calves.

DUPRÉ, JULES. The Balloon.
MORGAN, JACQUES. A Heavy Load.
TAYLOR, ISAAC. The Village Blacksmith.
BONHEUR, ROSA. The Horse Fair.
RENI, GUIDO: The Aurora.
REMBRANDT. The Mill.
DAGNAN-BOUVERET, P. A. J. Madonna and Child.
MILLET, J. F. The Angelus.
BOUGHTON, G. H. The Return of the Mayflower.
DAUBIGNY, CHARLES. Spring.
JACQUE, C. E. The Sheepfold.

GRAMMAR GRADES

BOUGHTON, G. H. Pilgrim Exiles.
RAPHAEL. The Sistine Madonna.
HOFFMANN, JOSEPH. Christ and the Doctors.
BRETON, J. A. End of Labor.
MICHELANGELO: The Three Fates.
DA VINCI, LEONARDO: The Last Supper.
COROT, J. B. The Dance of the Nymphs.
WATTS, G. F. Sir Galahad.
TITIAN: The Presentation of the Virgin.
DELLA ROBBIA, LUCA: Singing Children.
TRUMBULL, JOHN. The Signing of the Declaration of Independence.

APPENDIX B

MEMORY GEMS

God helps them that help themselves. — FRANKLIN

Be sure you are right, then go ahead. — DAVID CROCKETT

Education is the chief defense of nations. — GARFIELD

Be not simply good — be good for something. — THOREAU

Bad men excuse their faults, good men will leave them.
BEN JONSON

Keep company with the good and you will be one of them.
CERVANTES

From the lowest depths there is a path to the loftiest heights. — CARLYLE

Good luck will help a man over the ditch, if he jumps hard.
SPURGEON

I would rather be right than be president of the United States. — HENRY CLAY

It is well to think well; it is divine to act well.
HORACE MANN

One cannot always be a hero, but one can always be a man.
GOETHE

Self-conquest is the greatest of victories. — PLATO

To read without reflection is like eating without digesting.
BURKE

Whatsoever a man soweth, that shall he also reap. — BIBLE

Prosperity makes friends; adversity tries them.
PACUVIUS

The man without a purpose is like a ship without a rudder.
CARLYLE

Do the duty that lies nearest thee which thou knowest to be a duty. Thy second duty will already have become clearer.
CARLYLE

A grateful mind is not only the greatest of virtues, but the parent of all other virtues. — CICERO

God has two dwellings: one in heaven and the other in a meek and thankful heart. — IZAAK WALTON

The chains of habit are generally too small to be felt till they are too strong to be broken. — SAMUEL JOHNSON

I have learned to seek my happiness by limiting my desires rather than in attempting to satisfy them.
JOHN STUART MILL

He lives long who lives well; time misspent is not lived but lost. — FULLER

To look up and not down, to look forward and not back, to look out and not in, and to lend a hand. — E. E. HALE

Habit is a cable; we weave a thread of it each day, and it becomes so strong we cannot break it. — HORACE MANN

We grow like what we think of; so let us think of the good, the true, and the beautiful. — PHILLIPS BROOKS

If you wish your neighbors to see what God is like, you must let them see what He can make you like.
CHARLES KINGSLEY

He who is false to present duty breaks a thread in the loom, and he will find the flaw when he may have forgotten its cause. — BEECHER

There are no fragments so precious as those of time, and none so heedlessly lost by people who cannot make a moment, and yet can waste years. — JAMES MONTGOMERY

I shall pass this way but once. Any good thing therefore that I can do or any kindness that I can show to any human being, let me do it now. — GILPIN

A good character is the finest essential in a man. It is, therefore, highly important to endeavor not only to be learned, but virtuous. — GEORGE WASHINGTON

Pride slays thanksgiving, but an humble mind is the soil out of which thanks naturally grow. A proud man is seldom a grateful man, for he never thinks he gets as much as he deserves. — BEECHER

There is no duty the fulfillment of which will not make you happier, nor any temptation for which there is no remedy.

SENECA

The heavens declare the glory of God; and the firmament showeth his handiwork. — BIBLE

Honesty is the best policy; but he who acts on that principle is not an honest man. — ARCHBISHOP WHATELY

Experience shows that success is due less to ability than to zeal. The winner is he who gives himself to his work, body and soul. — BUXTON

The great secret of success in life is for a man to be ready when his opportunity comes. — DISRAELI

The lives of men who have been always growing are strewed along their whole course with the things they have learned to do without. — PHILLIPS BROOKS

Perseverance is a great element of success. If you only knock long enough and loud enough at the gate, you are sure to wake up somebody. — LONGFELLOW

We ought to hear at least one little song every day, read a good poem, see a first-rate painting, and, if possible, speak a few sensible words. — GOETHE

All true work is sacred; for in all true work, were it but true hand-labor, there is something of divineness. Labor, wide as the earth, has its summit in heaven. — CARLYLE

Be such a life, live such a life, that if every man were such as you, and every life a life like yours, this earth would be a paradise. — PHILLIPS BROOKS

Oh, what a tangled web we weave,
When first we practice to deceive! — SCOTT

Have more than thou showest,
Speak less than thou knowest. — SHAKESPEARE

Act, act in the living Present,
Heart within, and God o'erhead. — LONGFELLOW

Ill fares the land, to hastening ills a prey,
Where wealth accumulates and men decay. — GOLDSMITH

Dare to be true: nothing can need a lie;
A fault which needs it most grows two thereby. — HERBERT

All seems infected that th' infected spy,
As all looks yellow to the jaundiced eye. — POPE

Count that day lost whose low descending sun
Views from thy hand no worthy action done. — ANONYMOUS

Howe'er it be, it seems to me,
'T is only noble to be good;
Kind hearts are more than coronets,
And simple faith than Norman blood. — TENNYSON

True dignity abides in him alone,
Who, in the patient hour of silent thought,
Can still respect and still revere himself. — WORDSWORTH

So nigh is grandeur to our dust,
So near is God to man,
When Duty whispers low, "Thou must,"
The youth replies, "I can!" — EMERSON

We shape ourselves in joy or fear
 Of which the coming years are made,
And fill our future's atmosphere
 With sunshine or with shade. — WHITTIER

Whene'er a noble deed is wrought,
Whene'er is spoken a noble thought,
Our hearts in glad surprise
To higher levels rise. — LONGFELLOW

We live in deeds, not years; in thoughts, not breaths;
In feelings, not in figures on a dial.
We should count time by heart-throbs. He most lives
Who thinks most, feels the noblest, acts the best. — BAILEY

Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace. — POPE

Be not the first by whom the new are tried,
Nor yet the last to lay the old aside. — POPE

Heaven is not reached at a single bound,
 But we build the ladder by which we rise
 From the lowly earth to the vaulted skies,
And we mount to its summit round by round. — HOLLAND

He prayeth best who loveth best
 All things both great and small;
For the dear God who loveth us,
 He made and loveth all. — COLERIDGE

This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man. — SHAKESPEARE

To him who, in the love of nature, holds
Communion with her visible forms, she speaks

A various language: for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty, and she glides
Into his darker musings with a mild
And healing sympathy that steals away
Their sharpness, ere he is aware. — BRYANT

I count this a thing to be grandly true,
That a noble deed is a step toward God,
Lifting the soul from the common sod
To purer air and broader view. — HOLLAND

God bless the flag! Let it float and fill
The sky with its beauty; our heartstrings thrill
To the low sweet chant of its windswept bars,
And the chorus of all its clustering stars. — SIMPSON

I hear the bells on Christmas Day
Their old familiar carols play,
And wild and sweet
The words repeat
Of peace on earth, good will to men! — ANONYMOUS

The snow had begun in the gloaming,
And, busily all the night,
Had been heaping fields and highway
With a silence deep and white.

Every pine and fir and hemlock
Wore ermine too dear for an earl,
And the poorest twig on the elm tree
Was ridged inch deep with pearl. — LOWELL

Gaily chattering to the clattering
Of the brown nut downward pattering,
Leap the squirrels, red and gray;
Drop the apples red and yellow,
Drop the russet pears and mellow,
Drop the red leaves all the day. — RUSKIN

Somebody spoke,
I don't know who,
But snowdrop heard,
And violet knew.

The birds came back
With swift glad wing;
And then I knew
That it was spring. — ANONYMOUS

Who builds a church to God, and not to fame,
Will never mark the marble with his name. — POPE

Tongues in trees, books in the running brooks,
Sermons in stones, and good in everything. — SHAKESPEARE

Think naught a trifle, though it small appear;
Small sands the mountain, moments make the year,
And trifles life. — YOUNG

Better to feel a love within
Than be lovely to the sight!
Better a homely tenderness
Than beauty's wild delight! — MACDONALD

Who gives himself with his alms feeds three, —
Himself, his hungering neighbor, and me. — LOWELL

Pretty little violets, waking from their sleep,
Fragrant little blossoms, just about to peep,
Would you know the reason all the world is gay?
Listen to the bobolink, telling us 't is May. — ANONYMOUS

October glows on every cheek,
October shines in every eye,
While up the hill and down the dale
Her crimson banners fly. — GOODALE

Out of the bosom of the air,
Out of the cloudfolds of her garments shaken,
Over the woodlands, brown and bare,
Over the harvest fields forsaken,

Silent and soft and slow
Descends the snow. — LONGFELLOW

A glad New Year or a sad New Year;
O, what shall the New Year be?
I cannot tell what it hath in store,
I would that I might foresee;
But God knows well and I need no more;
Is that not enough for me? — ANONYMOUS

POEMS

The following poems are given for the convenience of the teacher who may not have at hand a volume of poems suitable for memorizing in the grades. They have been chosen with great care. Other suitable poems may be found in the regular and supplementary readers, which every school should possess.

FIRST GRADE

Little Boy Blue, come blow your horn!
The sheep's in the meadow, the cow's in the corn.
Where's the little boy that looks after the sheep?
He's under the haystack, fast asleep.
Will you wake him? No, not I;
For if I do, he'll be sure to cry. — MOTHER GOOSE

Jack and Jill went up the hill,
To fetch a pail of water;
Jack fell down, and broke his crown,
And Jill came tumbling after. — MOTHER GOOSE

Little Bo-peep has lost her sheep,
And can't tell where to find them;
Leave them alone, and they'll come home,
Wagging their tails behind them.

Little Bo-peep fell fast asleep,
And dreamed she heard them bleating;
But when she awoke she found it a joke,
For they still all were fleeting.

Then up she took her little crook,
Determined for to find them;
She found them indeed, but it made her heart bleed
For they 'd left their tails behind them!

MOTHER GOOSE

Sing a song of sixpence,
A pocket full of rye;
Four and twenty blackbirds
Baked in a pie;
When the pie was opened,
The birds began to sing;
Was not that a dainty dish
To set before the king?

The king was in his counting house,
Counting out his money;
The queen was in the parlor,
Eating bread and honey;
The maid was in the garden,
Hanging out the clothes;
There came along a blackbird
And nipped off her nose. — MOTHER GOOSE

Pussy-cat, Pussy-cat,
Where have you been?
I 've been to London
To look at the queen.
Pussy-cat, Pussy-cat,
What did you there?
I frightened a little mouse
Under her chair. — MOTHER GOOSE

The man in the moon
Came down too soon,
To inquire the way to Norwich;
The man in the south,
He burnt his mouth
Eating cold plum-porridge.

MOTHER GOOSE

Simple Simon met a pieman,
Going to the fair;
Says Simple Simon to the pieman,
"Let me taste your ware."

Says the pieman to Simple Simon,
"First show me your penny";
Says Simple Simon to the pieman,
"Indeed, I have not any."

Simple Simon went a-fishing
For to catch a whale;
But all the water he had got
Was in his mother's pail.

Simple Simon went to look
If plums grew on a thistle;
He pricked his fingers very much,
Which made poor Simon whistle.

MOTHER GOOSE

THE COW[1]

The friendly cow all red and white,
I love with all my heart;
She gives me cream with all her might,
To eat with apple tart.

[1] Used by permission of Charles Scribner's Sons.

She wanders lowing here and there,
 And yet she cannot stray,
All in the pleasant open air,
 The pleasant light of day;

And blown by all the winds that pass
 And wet with all the showers,
She walks among the meadow grass
 And eats the meadow flowers.

ROBERT LOUIS STEVENSON

THE SWING[1]

How do you like to go up in a swing,
 Up in the air so blue?
Oh! I do think it the pleasantest thing
 Ever a child can do!

Up in the air and over the wall,
 Till I can see so wide,
Rivers and trees and cattle and all
 Over the countryside —

Till I look down on the garden green,
 Down on the roof so brown —
Up in the air I go flying again,
 Up in the air and down!

ROBERT LOUIS STEVENSON

[1] Used by permission of Charles Scribner's Sons.

LITTLE BIRDIE

What does little birdie say,
In her nest at peep of day?
"Let me fly," says little birdie,
"Mother, let me fly away."
"Birdie, rest a little longer,
Till the little wings are stronger."
So she rests a little longer.
Then she flies away.

What does little baby say,
In her bed at peep of day?
Baby says, like little birdie,
"Let me rise and fly away."
"Baby, sleep a little longer,
Till the little limbs are stronger.
If she sleeps a little longer,
Baby, too, shall fly away."

ALFRED TENNYSON

SLEEP, BABY, SLEEP

Sleep, baby, sleep!
Thy father watches the sheep;
Thy mother is shaking the dreamland tree,
And down falls a little dream on thee.
Sleep, baby, sleep!

Sleep, baby, sleep!
The large stars are the sheep;
The wee stars are the lambs, I guess,
And the bright moon is the shepherdess.
Sleep, baby, sleep! — *From the German*

RAIN[1]

The rain is raining all around,
It falls on field and tree,
It rains on the umbrellas here,
And on the ships at sea.

ROBERT LOUIS STEVENSON

LADY MOON[2]

Lady Moon, Lady Moon, where are you roving?
"Over the sea."
Lady Moon, Lady Moon, whom are you loving?
"All that love me."

Are you not tired with rolling, and never
Resting to sleep?
Why look so pale and so sad, as forever
Wishing to weep?

"Ask me not this, little child, if you love me;
You are too bold;
I must obey my dear Father above me,
And do as I'm told."

Lady Moon, Lady Moon, where are you roving?
"Over the sea."
Lady Moon, Lady Moon, whom are you loving?
"All that love me." — LORD HOUGHTON

[1] Used by permission of Charles Scribner's Sons.
[2] Used by permission of E. P. Dutton & Co.

Grade Two

Three wise men of Gotham
Went to sea in a bowl;
If the bowl had been stronger,
My song had been longer. — Mother Goose

The north wind doth blow,
And we shall have snow,
And what will the robin do then,
Poor thing?

He 'll sit in the barn
And keep himself warm,
And hide his head under his wing,
Poor thing! — Mother Goose

There was a man in our town,
And he was wondrous wise;
He jumped into a bramble bush,
And scratched out both his eyes.

But when he saw his eyes were out,
With all his might and main,
He jumped into another bush,
And scratched them in again.
Mother Goose

TIME TO RISE[1]

A birdie with a yellow bill
Hopped upon the window sill,
Cocked his shining eye and said,
"Ain't you 'shamed, you sleepy-head?"
Robert Louis Stevenson

[1] Used by permission of Charles Scribner's Sons.

THE WIND[1]

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass —
O wind, a-blowing all day long!
O wind, that sings so loud a song!

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all —
O wind, a-blowing all day long!
O wind, that sings so loud a song!

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree,
Or just a stronger child than me?
O wind, a-blowing all day long!
O wind, that sings so loud a song!

ROBERT LOUIS STEVENSON

THE ROCK-A-BY LADY[1]

The Rock-a-by Lady from Hush-a-by Street
Comes stealing; comes creeping;
The poppies they hang from her head to her feet,
And each hath a dream that is tiny and fleet —
She bringeth her poppies to you, my sweet,
Where she findeth you sleeping!

[1] Used by permission of Charles Scribner's Sons.

There is one little dream of a beautiful drum —
"Rub-a-dub!" it goeth;
There is one little dream of a big sugar-plum,
And lo! thick and fast the other dreams come
Of pop-guns that bang, and tin tops that hum,
And a trumpet that bloweth.

And dollies peep out of those wee little dreams
With laughter and singing;
And boats go a-floating on silvery streams,
And the stars peek-a-bo with their own misty gleams,
And up, up, and up, where the Mother Moon beams,
The fairies go winging!

Would you dream all these dreams that are tiny and fleet?
They 'll come to you sleeping;
So shut the two eyes that are weary, my sweet,
For the Rock-a-by Lady from Hush-a-by Street,
With poppies that hang from her head to her feet,
Comes stealing; comes creeping. — EUGENE FIELD

FOREIGN LANDS[1]

Up into a cherry tree
Who should climb but little me!
I held the trunk with both my hands
And looked abroad on foreign lands.

I saw the next-door garden lie,
Adorned with flowers, before my eye,
And many pleasant places more,
That I had never seen before.

I saw the dimpling river pass
And be the sky's blue looking-glass;

[1] Used by permission of Charles Scribner's Sons.

The dusty roads go up and down,
With people tramping in the town.

If I could find a higher tree
Farther and farther I should see,
To where the grown-up river slips
Into the sea among the ships;

To where the roads on either hand
Lead onward into fairyland,
Where all the children dine at five,
And all the playthings come alive.

ROBERT LOUIS STEVENSON

ANSWER TO A CHILD'S QUESTION

Do you ask what the birds say? The sparrow, the dove,
The linnet and thrush say, "I love and I love!"
In the winter they're silent, the wind is so strong;
What it says I don't know, but it sings a loud song.
But green leaves and blossoms, and sunny warm weather,
And singing and loving, all come together;
Then the lark is so brimful of gladness and love,
The green fields below him, the blue sky above,
That he sings and he sings, and forever sings he,
"I love my Love, and my Love loves me."

SAMUEL TAYLOR COLERIDGE

SINGING[1]

Of speckled eggs the birdie sings
And nests among the trees;
The sailor sings of ropes and things
In ships upon the seas.

[1] Used by permission of Charles Scribner's Sons.

The children sing in far Japan,
The children sing in Spain;
The organ with the organ man
Is singing in the rain.

ROBERT LOUIS STEVENSON

WHY DO BELLS OF CHRISTMAS RING?[1]

Why do bells of Christmas ring?
Why do little children sing?

Once a lovely, shining star,
Seen by shepherds from afar,
Gently moved until its light
Made a manger's cradle bright.
There a darling baby lay,
Pillowed soft upon the hay;
And its mother sung and smiled,
"This is Christ, the holy child!"

Therefore bells for Christmas ring,
Therefore little children sing. — EUGENE FIELD

MY SHADOW[1]

I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head;
And I see him jump before me, when I jump into my bed.

The funniest thing about him is the way he likes to grow —
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller like an india-rubber ball,
And he sometimes gets so little that there 's none of him at all.

[1] Used by permission of Charles Scribner's Sons.

He has n't got a notion of how children ought to play,
And can only make a fool of me in every sort of way.
He stays so close beside me, he 's a coward you can see;
I 'd think shame to stick to nursie as that shadow sticks to me!

One morning, very early, before the sun was up,
I rose and found the shining dew on every buttercup;
But my lazy little shadow, like an arrant sleepyhead,
Had stayed at home behind me and was fast asleep in bed.

ROBERT LOUIS STEVENSON

THE CHILD'S WORLD

Great, wide, beautiful, wonderful World,
With the wonderful water round you curled,
And the wonderful grass upon your breast —
World, you are beautifully drest!

The wonderful air is over me,
And the wonderful wind is shaking the tree;
It walks on the water, and whirls the mills,
And talks to itself on the top of the hills.

You friendly Earth, how far do you go,
With the wheat-fields that nod, and the rivers that flow,
With cities and gardens, and cliffs and isles,
And people upon you for thousands of miles?

Ah! you are so great, and I am so small,
I tremble to think of you, World, at all;
And yet when I said my prayers to-day,
A whisper inside me seemed to say,
"You are more than the Earth, though you are such a dot:
You can love and think, and the Earth cannot."

BENJ. RANDS

Grade Three

PIPPA'S SONG

The year 's at the spring
And day 's at the morn;
Morning 's at seven;
The hillside 's dew-pearled;
The lark 's on the wing;
The snail 's on the thorn;
God 's in his heaven —
All 's right with the world!

Robert Browning

WHO HAS SEEN THE WIND?

Who has seen the wind?
 Neither I nor you;
But when the leaves hang trembling,
 The wind is passing through.

Who has seen the wind?
 Neither you nor I.
But when the trees bow down their heads
 The wind is passing by. — Christina G. Rossetti

SWEET AND LOW

Sweet and low, sweet and low,
 Wind of the western sea;
Low, low, breathe and blow,
 Wind of the western sea!
Over the rolling waters go,
Come from the dying moon, and blow,
 Blow him again to me;
While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,
Father will come to thee soon;
Rest, rest, on mother's breast,
Father will come to thee soon;
Father will come to his babe in the nest,
Silver sails all out of the west
Under the silver moon;
Sleep, my little one, sleep, my pretty one, sleep.

ALFRED TENNYSON

THE OWL AND THE PUSSY-CAT

The Owl and the Pussy-Cat went to sea
In a beautiful pea-green boat;
They took some honey, and plenty of money
Wrapped up in a five-pound note.
The Owl looked up to the moon above,
And sang to a small guitar,
"O lovely Pussy! O Pussy, my love,
What a beautiful Pussy you are,—
You are,
What a beautiful Pussy you are."

Pussy said to the Owl, "You elegant fowl!
How wonderfully sweet you sing!
Oh, let us be married,—too long have we tarried,—
But what shall we do for a ring?"
They sailed away for a year and a day
To the land where the Bong-tree grows,
And there in a wood, a Piggy-wig stood,
With a ring in the end of his nose,—
His nose,
With a ring in the end of his nose.

"Dear Pig, are you willing to sell for one shilling
Your ring?" Said the Piggy, "I will."
So they took it away, and were married next day
By the Turkey who lives on the hill.
They dined upon mince and slices of quince,
Which they ate with a runcible spoon,
And hand in hand on the edge of the sand
They danced by the light of the moon, —
The moon,
They danced by the light of the moon.

EDWARD LEAR

BOATS SAIL ON THE RIVERS

Boats sail on the rivers,
And ships sail on the seas,
But clouds that sail across the sky
Are prettier far than these.

There are bridges on the rivers,
As pretty as you please;
But the bow that bridges heaven
And overtops the trees,
And builds a road from earth to sky,
Is prettier far than these.

CHRISTINA G. ROSSETTI

A BOY'S SONG

Where the pools are bright and deep,
Where the gray trout lies asleep,
Up the river and o'er the lea —
That 's the way for Billy and me.

Where the blackbird sings the latest,
Where the hawthorn blooms the sweetest,
Where the nestlings chirp and flee —
That 's the way for Billy and me.

Where the mowers mow the cleanest,
Where the hay lies thick and greenest;
There to trace the homeward bee —
That 's the way for Billy and me.

Where the hazel bank is steepest,
Where the shadow falls the deepest,
Where the clustering nuts fall free —
That 's the way for Billy and me.

Why the boys should drive away
Little sweet maidens from their play,
Or love to banter and fight so well —
That 's the thing I never could tell.

But this I know, I love to play,
Through the meadow, among the hay,
Up the water and o'er the lea —
That 's the way for Billy and me. —JAMES HOGG

FAIRY FOLK[1]

Up the airy mountain,
 Down the rushy glen,
We dare n't go a-hunting,
 For fear of little men;
Wee folk, good folk,
 Trooping all together;
Green jacket, red cap,
 And white owl's feather.

[1] Used by permission of David McKay, Publisher.

Down along the rocky shore
 Some make their home, —
They live on crispy pancakes
 Of yellow tide foam;
Some in the reeds
 Of the black mountain lake,
With frogs for their watchdogs,
 All night awake.

High on the hill-top
 The old King sits:
He is now so old and gray
 He 's nigh lost his wits.
With a bridge of white mist
 Columbkill he crosses,
On his stately journeys
 From Slieveleague to Rosses;
Or going up with music
 On cold starry nights,
To sup with the Queen
 Of the gay Northern Lights.

They stole little Bridget
 For seven years long;
When she came down again
 Her friends were all gone.
They took her lightly back,
 Between the night and morrow;
They thought that she was fast asleep,
 But she was dead with sorrow.
They have kept her ever since
 Deep within the lakes,
On a bed of flag leaves,
 Watching till she wakes.

By the craggy hillside,
Through the mosses bare,
They have planted thorn-trees
For pleasure here and there.
Is any man so daring
As dig one up in spite?
He shall find the thornies set
In his bed at night.

Up the airy mountain,
Down the rushy glen,
We dare n't go a-hunting
For fear of little men:
Wee folk, good folk,
Trooping all together;
Green jacket, red cap,
And white owl's feather.

WILLIAM ALLINGHAM

THE LOST DOLL

I once had a sweet little doll, dears,
The prettiest doll in the world;
Her cheeks were so red and white, dears,
And her hair was so charmingly curled.
But I lost my poor little doll, dears,
As I played on the heath one day;
And I cried for her more than a week, dears,
But I never could find where she lay.

I found my poor little doll, dears,
As I played on the heath one day;
Folks say she is terribly changed, dears,
For her paint is all washed away,

And her arms trodden off by the cows, dears,
And her hair not the least bit curled;
Yet for old sake's sake, she is still, dears,
The prettiest doll in the world. — CHARLES KINGSLEY

INTERMEDIATE GRADES

THE SINGER[1]

O Lark! sweet lark!
Where learn you all your minstrelsy?
What realms are those to which you fly?
While robins feed their young from dawn till dark,
You soar on high —
Forever in the sky.

O child! dear child!
Above the clouds I lift my wing
To hear the bells of heaven ring;
Some of their music, though my flights be wild,
To earth I bring;
Then let me soar and sing! — EDMUND C. STEDMAN

O LITTLE TOWN OF BETHLEHEM[2]

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by;
Yet in thy dark streets shineth
The everlasting Light;
The hopes and fears of all the years
Are met in thee to-night.

[1] Used by permission of Houghton Mifflin Company.
[2] Phillips Brooks, Christmas Songs and Easter Carols. Permission of E. P. Dutton & Co.

For Christ is born of Mary,
And, gathered all above,
While mortals sleep, the angels keep
Their watch of wondering love.
O morning stars, together
Proclaim the holy birth!
And praises sing to God the King,
And peace to men on earth.

How silently, how silently,
The wondrous gift is given!
So God imparts to human hearts
The blessings of His heaven.
No ear may hear His coming
But in this world of sin,
Where meek souls will receive Him still,
The dear Christ enters in.

O holy Child of Bethlehem!
Descend on us, we pray;
Cast out our sin, and enter in,
Be born in us to-day.
We hear the Christmas angels
The great glad tidings tell;
Oh, come to us, abide with us,
Our Lord Emmanuel! — PHILLIPS BROOKS

DOWN TO SLEEP[1]

November woods are bare and still;
November days are clear and bright;
Each noon burns up the morning chill;
The morning's snow is gone by night.

[1] Helen Hunt Jackson, Poems. Copyright, 1892, by Robert Brothers. Used by permission.

Each day my steps grow slow, grow light,
As through the woods I reverently creep,
Watching all things lie "down to sleep."

I never knew before what beds,
Fragrant to smell and soft to touch,
The forest sifts and shapes and spreads;
I never knew before how much
Of human sound there is in such
Low tones as through the forest sweep.

Each day I find new coverlids
Tucked in, and more sweet eyes shut tight;
Sometimes the viewless mother bids
Her ferns kneel down full in my sight;
I hear their chorus of "good-night";
And half I smile and half I weep,
Listening while they lie "down to sleep."

November woods are bare and still;
November days are bright and good;
Life's noon burns up life's morning chill;
Life's night rests feet that long have stood;
Some warm soft bed, in field or wood,
The mother will not fail to keep,
Where we can "lay us down to sleep."

HELEN HUNT JACKSON

THE DAFFODILS

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd, —
A host, of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
 And twinkle on the milky way,
They stretched in never-ending line
 Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they
 Outdid the sparkling waves in glee;
A poet could not but be gay
 In such a jocund company.
I gazed, and gazed, but little thought
What wealth the show to me had brought.

For oft when on my couch I lie
 In vacant or in pensive mood,
They flash upon that inward eye
 Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

WILLIAM WORDSWORTH

THE BROOK

I come from haunts of coot and hern,
 I make a sudden sally,
And sparkle out among the fern,
 To bicker down a valley.

By thirty hills I hurry down,
 Or slip between the ridges,
By twenty thorps, a little town,
 And half a hundred bridges.

Till last by Phillip's farm I flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow.

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

I wind about, and in and out,
With here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling,

And here and there a foamy flake
Upon me, as I travel,
With many a silvery waterbreak
Above the golden gravel,

And draw them all along, and flow
To join the brimming river,
For men may come and men may go,
But I go on forever. — ALFRED TENNYSON

TO-DAY

So here hath been dawning
 Another blue day:
Think, wilt thou let it
 Slip useless away?

Out of Eternity
 This new day was born;
Into Eternity,
 At night, will return.

Behold it aforetime
 No eye ever did;
So soon it forever
 From all eyes is hid.

Here hath been dawning
 Another blue day:
Think, wilt thou let it
 Slip useless away?

THOMAS CARLYLE

WINGS

Wings that flutter in sunny air;
 Wings that dive and dip and dare;
Wings of the humming bird flashing by;
Wings of the lark in the purple sky;
Wings of the eagle aloft, aloof;
Wings of the pigeon upon the roof;
Wings of the storm bird swift and free,
With wild wings sweeping across the sea:
 Often and often a voice in me sings, —
 O, for the freedom, the freedom of wings!

O, to winnow the air with wings;
O, to float far above hurtful things —
Things that weary and wear and fret;
Deep in the azure to fly and forget;
To touch in a moment the mountain's crest,
Or haste to the valley for home and rest;
To rock with the pine tree as wild birds may;
To follow the sailor a summer's day:
Over and over a voice in me sings, —
O, for the freedom, the freedom of wings!

Softly responsive a voice in me sings, —
Thou hast the freedom, the freedom of wings;
Soon as the glass a second can count,
Into the heavens thy heart may mount;
Hope may fly to the topmost peak;
Love its nest in the vale may seek;
Outspeeding the sailor, Faith's pinions may
Touch the ends of the earth in a summer's day.
Softly responsive a voice in me sings, —
Thou hast the freedom, the freedom of wings.

MARY F. BUTTS

THE BUILDERS

All are architects of Fate,
Working in these walls of Time;
Some with massive deeds and great,
Some with ornaments of rhyme.

Nothing useless is, or low;
Each thing in its place is best;
And what seems but idle show
Strengthens and supports the rest.

For the structure that we raise,
Time is with materials filled;
Our to-days and yesterdays
Are the blocks with which we build.

Truly shape and fashion these;
Leave no yawning gaps between;
Think not, because no man sees,
Such things will remain unseen.

In the elder days of Art,
Builders wrought with greatest care
Each minute and unseen part;
For the gods see everywhere.

Let us do our work as well,
Both the unseen and the seen;
Make the house, where gods may dwell,
Beautiful, entire, and clean.

Else our lives are incomplete,
Standing in these walls of Time,
Broken stairways, where the feet
Stumble as they seek to climb.

Build to-day, then, strong and sure,
With a firm and ample base;
And ascending and secure
Shall to-morrow find its place.

Thus alone can we attain
To those turrets, where the eye
Sees the world as one vast plain,
And one boundless reach of sky.

HENRY WADSWORTH LONGFELLOW

CLEAR AND COOL

Clear and cool, clear and cool,
By laughing shallow, and dreaming pool;
Cool and clear, cool and clear,
By shining shingle, and foaming weir;
Under the crag where the ouzel sings,
And the ivied wall where the church-bell rings,
Undefiled, for the undefiled;
Play by me, bathe in me, mother and child.

Dank and foul, dank and foul,
By the smoky town in its murky cowl;
Foul and dank, foul and dank,
By wharf and sewer and slimy bank;
Darker and darker the farther I go;
Baser and baser the richer I grow;
Who dare sport with the sin-defiled?
Shrink from me, turn from me, mother and child.

Strong and free, strong and free,
The floodgates are open, away to the sea;
Free and strong, free and strong,
Cleansing my streams as I hurry along,
To the golden sands, and the leaping bar,
And the taintless tide that awaits me afar.
As I lose myself in the infinite main,
Like a soul that has sinned and is pardoned again.
Undefiled, for the undefiled;
Play by me, bathe in me, mother and child.

CHARLES KINGSLEY

MARCH[1]

The stormy March has come at last,
With wind, and cloud, and changing skies;
I hear the rushing of the blast
That through the snowy valley flies.

Ah, passing few are they who speak,
Wild, stormy month! in praise of thee;
Yet, though thy winds are loud and bleak,
Thou art a welcome month to me.

For thou, to northern lands, again
The glad and glorious sun doth bring,
And thou hast joined the gentle train,
And wearest the gentle name of Spring.

And, in thy reign of blast and storm,
Smiles many a long, bright, sunny day,
When the changed winds are soft and warm,
And heaven puts on the blue of May.

Thou bring'st the hope of those calm skies,
And that soft time of sunny showers,
When the wide bloom, on earth that lies,
Seems of a brighter world than ours.

WILLIAM CULLEN BRYANT

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THE SEA

The sea! the sea! the open sea!
The blue, the fresh, the ever free!
Without a mark, without a bound,
It runneth the earth's wide regions round;
It plays with the clouds; it mocks the skies,
Or like a cradled creature lies.

I 'm on the sea! I 'm on the sea!
I am where I would ever be;
With the blue above, and the blue below,
And silence wheresoe'er I go;
If a storm should come and awake the deep,
What matter? I shall ride and sleep.

I love, oh! how I love to ride
On the fierce, foaming, bursting tide,
When every mad wave drowns the moon,
Or whistles aloft his tempest tune,
And tells how goeth the world below,
And why the southwest blasts do blow.

I never was on the dull, tame shore,
But I love the great sea more and more,
And backward flew to her billowy breast,
Like a bird that seeketh its mother's nest;
And the mother she was, and is, to me;
For I was born on the open sea!

The waves were white, and red the morn,
In the noisy hour when I was born;
And the whale it whistled, the porpoise rolled,
And the dolphins bared their backs of gold;
And never was heard such an outcry wild
As welcomed to life the ocean-child!

I've lived since then, in calm and strife,
Full fifty summers, a sailor's life,
With wealth to spend, and power to range,
But never have sought nor sighed for change;
And Death, whenever he comes to me,
Shall come on the wild, unbounded sea!

BARRY CORNWALL

GRAMMAR GRADES

TO A WATERFOWL[1]

Whither, 'midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?

Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly painted on the crimson sky,
Thy figure floats along.

Seek'st thou the plashy brink
Of weedy lake, or marge of river wide,
Or where the rocking billows rise and sink
On the chafed ocean-side?

There is a Power whose care
Teaches thy way along that pathless coast,—
The desert and the illimitable air,—
Lone wandering, but not lost.

[1] Copyright, 1854, 1871, William Cullen Bryant. Copyright, 1878, by D. Appleton and Company. Used by permission.

All day thy wings have fanned,
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
Though the dark night is near.

And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall bend
Soon, o'er thy sheltered nest.

Thou 'rt gone, the abyss of heaven
Hath swallowed up thy form; yet, on my heart
Deeply hath sunk the lesson thou hast given,
And shall not soon depart.

He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone,
Will lead my steps aright.

WILLIAM CULLEN BRYANT

MY NATIVE LAND

Breathes there the man with soul so dead
Who never to himself hath said,
"This is my own — my native land!"
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned,
From wandering on a foreign strand?
If such there breathe, go, mark him well!
For him no minstrel raptures swell.
High though his titles, proud his name,
Boundless his wealth as wish can claim, —
Despite those titles, power, and pelf,
The wretch, concentered all in self,

Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust from whence he sprung,
Unwept, unhonored, and unsung.

SIR WALTER SCOTT

THE AMERICAN FLAG

When Freedom from her mountain height
 Unfurled her standard to the air,
She tore the azure robe of night,
 And set the stars of glory there;
She mingled with its gorgeous dyes
The milky baldric of the skies,
And striped its pure, celestial white
With streakings of the morning light;
Then from his mansion in the sun
She called her eagle bearer down,
And gave into his mighty hand
The symbol of her chosen land.

Majestic monarch of the cloud!
 Who rear'st aloft thy regal form,
To hear the tempest-trumpings loud,
And see the lightning lances driven,
 When strive the warriors of the storm,
And rolls the thunder-drum of heaven —
Child of the sun! to thee 't is given
 To guard the banner of the free,
To hover in the sulphur-smoke,
To ward away the battle-stroke,
And bid its blendings shine afar,
Like rainbows on the cloud of war,
 The harbingers of victory!

Flag of the brave! thy folds shall fly,
The sign of hope and triumph high,
When speaks the signal trumpet tone,
And the long line comes gleaming on;
Ere yet the life-blood, warm and wet,
Has dimmed the glistening bayonet,
Each soldier eye shall brightly turn
To where the sky-born glories burn;
And, as his springing steps advance,
Catch war and vengeance from the glance;
And when the canon-mouthings loud
Heave in wild wreaths the battle-shroud,
And gory sabres rise and fall,
Like shoots of flame on midnight's pall,
 Then shall thy meteor-glances glow,
And cowering foes shall fall beneath
 Each gallant arm that strikes below
That lovely messenger of death.

Flag of the seas! on ocean wave
Thy stars shall glitter o'er the brave.
When death, careering on the gale,
Sweeps darkly round the bellied sail,
And frighted waves rush wildly back,
Before the broadside's reeling rack,
Each dying wanderer of the sea
Shall look at once to heaven and thee,
And smile to see thy splendors fly
In triumph o'er his closing eye.

Flag of the free heart's hope and home,
 By angel hands to valor given;
Thy stars have lit the welkin dome,
 And all thy hues were born in heaven.

Forever float that standard sheet!
Where breathes the foe but falls before us?
With Freedom's soil beneath our feet,
And Freedom's banner streaming o'er us!

JOSEPH RODMAN DRAKE

ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw within the moonlight in his room,
Making it rich and like a lily in bloom,
An angel writing in a book of gold:
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And, with a look made of all sweet accord,
Answered, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low,
But cheerly still, and said, "I pray thee, then,
Write me as one that loves his fellow-men."

The Angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blessed —
And, lo! Ben Adhem's name led all the rest!

LEIGH HUNT

A CHRISTMAS CAROL[1]

There 's a song in the air!
There 's a star in the sky!
There 's a mother's deep prayer
And a baby's low cry!

[1] Used by permission of Charles Scribner's Sons.

And the star rains its fire while the Beautiful sing,
For the manger of Bethlehem cradles a king.

There 's a tumult of joy
O'er the wonderful birth,
For the virgin's sweet boy
Is the Lord of the earth,
Ay! the star rains its fire and the Beautiful sing,
For the manger of Bethlehem cradles a king!

In the light of that star
Lie the ages impearled;
And that song afar
Has swept over the world.
Every hearth is aflame, and the Beautiful sing
In the homes of the nations that Jesus is king.

We rejoice in the light,
And we echo the song
That comes down through the night
From the heavenly throng.
Ay! we shout to the lovely evangel they bring,
And we greet in His cradle our Saviour and King!

JOSIAH G. HOLLAND

THE CHAMBERED NAUTILUS[1]

This is the ship of pearl, which, poets feign,
Sails the unshadowed main, —
The venturous bark that flings
On the sweet summer wind its purple wings
In gulfs enchanted, where the siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

[1] Used by permission of Houghton Mifflin Company.

Its webs of living gauze no more unfurl;
Wrecked is the ship of pearl!
And every chambered cell,
Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
Before thee lies revealed,—
Its irised ceiling rent, its sunless crypt unsealed!

Year after year beheld the silent toil
That spread his lustrous coil;
Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
Built up its idle door,
Stretched in his last-found home, and knew the old no more.

Thanks for the heavenly message brought by thee,
Child of the wandering sea,
Cast from her lap forlorn!
From thy dead lips a clearer note is born
Than ever Triton blew from wreathèd horn!
While on mine ear it rings,
Through the deep caves of thought I hear a voice that sings:—

Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!

OLIVER WENDELL HOLMES

BUGLE SONG

The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow! set the wild echoes flying;
Blow, bugle; answer, echoes — dying, dying, dying!

Oh, hark! oh, hear! how thin and clear,
And thinner, clearer, farther going!
Oh, sweet and far, from cliff and scar,
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying;
Blow, bugle; answer, echoes — dying, dying, dying!

O love, they die in yon rich sky,
They faint on hill or field or river;
Our echoes roll from soul to soul,
And grow forever and forever.
Blow, bugle, blow! set the wild echoes flying;
And answer, echoes, answer — dying, dying, dying!

ALFRED TENNYSON

A WET SHEET AND A FLOWING SEA

A wet sheet and a flowing sea, —
A wind that follows fast,
And fills the white and rustling sail,
And bends the gallant mast —
And bends the gallant mast, my boys,
While, like the eagle free,
Away the good ship flies, and leaves
Old England on the lee.

Oh, for a soft and gentle wind!
I heard a fair one cry;
But give to me the snoring breeze,
And white waves heaving high, —
And white waves heaving high, my boys,
The good ship tight and free;
The world of waters is our home,
And merry men are we.

There's tempest in yon horned moon,
And lightning in yon cloud;
And hark the music, mariners!
The wind is piping loud, —
The wind is piping loud, my boys,
The lightning flashing free;
While the hollow oak our palace is,
Our heritage the sea. — ALLAN CUNNINGHAM

THE STATE OF MAN

(From "Henry VIII")

Farewell! a long farewell, to all my greatness!
This is the state of man: to-day he puts forth
The tender leaves of hopes; to-morrow blossoms,
And bears his blushing honors thick upon him;
The third day comes a frost, a killing frost,
And when he thinks, good easy man, full surely
His greatness is a-ripening, nips his root,
And then he falls, as I do. I have ventured,
Like little wanton boys that swim on bladders,
This many summers in a sea of glory,
But far beyond my depth. My high-blown pride
At length broke under me, and now has left me,
Weary and old with service, to the mercy
Of a rude stream, that must forever hide me.

Vain pomp and glory of this world, I hate you:
I feel my heart new opened. O, how wretched
Is that poor man that hangs on princes' favors!
There is, betwixt that smile we would aspire to,
That sweet aspect of princes, and their ruin,
More pangs and fears than wars or women have:
And when he falls, he falls like Lucifer,
Never to hope again. — WILLIAM SHAKESPEARE

THE CLOUD

I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under;
And then again I dissolve it in rain;
And laugh as I pass in thunder.

.

I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night, 't is my pillow white,
While I sleep in the arms of the blast.
Sublime on the towers of my skyey bowers
Lightning, my pilot, sits;
In a cavern under, is fettered the thunder;
It struggles and howls at fits.
Over earth and ocean, with gentle motion,
This pilot is guiding me,
Lured by the love of the genii that move
In the depths of the purple sea;

Over the rills, and the crags, and the hills,
 Over the lakes and the plains,
Wherever he dream, under mountain or stream,
 The spirit he loves remains;
And I all the while bask in heaven's blue smile,
 Whilst he is dissolving in rains.

PERCY BYSSHE SHELLEY

THE MINSTREL BOY

The minstrel boy to the war is gone,
 In the ranks of death you'll find him;
His father's sword he has girded on,
 And his wild harp slung behind him. —
"Land of song!" said the warrior bard,
 "Though all the world betrays thee,
One sword, at least, thy rights shall guard,
 One faithful harp shall praise thee!"

The minstrel fell! — but the foeman's chain
 Could not bring his proud soul under;
The harp he loved ne'er spoke again,
 For he tore its chords asunder,
And said, "No chains shall sully thee,
 Thou soul of love and bravery!
Thy songs were made for the pure and free,
 They shall never sound in slavery!"

THOMAS MOORE

APRIL IN ENGLAND

Oh, to be in England
Now that April's there,
And whoever wakes in England
Sees, some morning, unaware,

That the lowest boughs and the brushwood sheaf
Round the elm-tree bole are in tiny leaf,
While the chaffinch sings on the orchard bough
In England — now.

And after April, when May follows,
And the whitethroat builds, and all the swallows!
Hark! where my blossomed pear-tree in the hedge
Leans to the field and scatters on the clover
Blossoms and dewdrops — at the bent spray's edge —
That's the wise thrush; he sings each song twice over,
Lest you should think he never could recapture
The first fine careless rapture!
And though the fields look rough with hoary dew,
All will be gay when noontide wakes anew
The buttercups, the little children's dower
— Far brighter than this gaudy melon-flower.

ROBERT BROWNING

APPENDIX C

(Original and Adapted Dramatizations)

THE FLOWER QUEEN

A nature play written, without assistance, by Mary Grider Rodes, a pupil in the sixth grade of the Training School, Western Kentucky State Normal School.

CHARACTERS: ROSE, TULIP, VIOLET, NASTURTIUM, GOLDENROD, other Flowers, and a CHILD.

SCENE: A flower garden.

Enter the CHILD *where* ROSE, VIOLET, *etc. are disputing. She hesitates and looks at them.*

TULIP. Look! Look! [*They all look*]

NASTURTIUM. Why not let her decide?

ALL. Yes! Yes!

ROSE. Do you all agree? If you do, say "Aye."

ALL. Aye! Aye! Aye!

ROSE. [*Addressing the* CHILD] There has been a dispute among us about who should be queen. I have always been queen, but some of the flowers rebel and want the Goldenrod for queen.

CHILD. But why?

ROSE. Because of her color, I suppose.

GOLDENROD AND FOLLOWERS. No! No, there are other reasons.

CHILD. I don't know what to do. Oh, I know! I will choose the flower I like best.

ALL. Who? Who?

CHILD. The tender little violet.

ALL. No! No!

VIOLET. No! No, dear child, I am not suited for a queen. Choose either the Rose or the Goldenrod.

CHILD. Well, I guess I will choose the Rose.

[*Shouts of joy.*]

ALL. The Rose! The Rose! Our Queen!

GOLDENROD. False traitors! Good by.

[*Leaves without notice*]

VIOLET. It is better for us that she is gone.

ALL. Yes, it is better that she is gone.

[*The Flowers dance around.*]

VIOLET. We forgot the child.

ALL. Yes, so we did, but what shall we give her?

ROSE. Dear child, what would you like to have most of all?

CHILD. I would like to have flowers around me all my life.

ROSE. You shall have your wish. Farewell!

[*They all leave.*]

CHILD. [*Rubbing her eyes*] Was I dreaming? No, I know I was n't. I won't tell mother though, for she will laugh. There she is calling. [*Runs out*]

Curtain.

THE LITTLE FIR TREE

An adapted play arranged and played by third-grade children, at Pleasant Grove School, a rural school in Logan County, Kentucky, under the direction of Miss Ida Rhea Taylor, the teacher.

CHARACTERS: FIR TREE, FIRST CHILD, SECOND CHILD, THIRD CHILD, GARDENER'S BOY, FIR TREE, A MAN, MAN, FIRST LADY, SECOND LADY, THIRD LADY, FIRST WOODCUTTER, CHILDREN, A BOY, Trees, Rabbit, Woodcutters, SWALLOWS, STORK, SUNBEAM, SPARROWS, three Men, several Ladies and Children.

ACT I

SCENE I

TIME: Spring.
SCENE: The forest.

A very small child representing FIR TREE stands in center of room with arms extended, other Trees being grouped about. Enter FIRST CHILD, SECOND CHILD, and THIRD CHILD carrying baskets of berries.

FIRST CHILD. Oh, is n't this a lovely place?

SECOND CHILD. These trees are so pretty and green.

THIRD CHILD. [*Approaching* FIR TREE] Is n't this a pretty little tree?

FIR TREE. [*Sighing discontentedly*] I am so unhappy. I do not want to be small. I wish I were as tall as the other trees. The birds would build their nests in my boughs.

RABBIT *enters and jumps over* FIR TREE.

Even the rabbits can jump over me. Oh, I am so unhappy.

Curtain.

SCENE II

TIME: Autumn, two years later.
SCENE: The forest.

Stage arranged as in Scene I, a large child representing FIR TREE. Enter RABBIT, who tries to jump over FIR TREE, but finds he has to hop around it.

FIR TREE. Oh, to grow, to grow! To be tall and old is the best thing in the world.

Enter FIRST WOODCUTTER *and other Woodcutters.*

FIRST WOODCUTTER. Hurry men, cut the tallest ones and trim off the limbs. [*Woodcutters obey and retire.*]

STORK *and Swallows enter.*

FIR TREE. Do you know where those trees were taken?

SWALLOWS. We don't.

STORK. [*Nodding head*] I think I do. As I flew over the sea, I met many new ships, and they had fine masts that smelled like fir.

FIR TREE. How I wish I were tall enough to go on the sea!

[*Swallows and* STORK *depart.*]

SUNBEAM *enters.*

SUNBEAM. Rejoice in thy youth. Rejoice in thy youth and thy young life.

Curtain.

SCENE III

TIME: The following Christmas.
SCENE: The forest.

Stage arranged as before. Enter FIR TREE, SUNBEAM, SPARROWS, and Woodcutters. They select trees for their beauty and drag them off stage.

FIR TREE. Where are they going? They are no taller than I. And why do they keep all their branches?

SPARROWS. We know, we know. We peeped in the windows in town and we know where they are going. They are going to be dressed with cakes, playthings, and many lighted candles.

FIR TREE. And what happens then?

SPARROWS. [*Flying away*] We did not see any more.

FIR TREE. I wonder if anything like that will ever happen to me. How I wish I were in a warm room in town! I am weary longing to go into the world.

SUNBEAM. Rejoice in thy youth. Rejoice in thy life and the fresh air.

Curtain.

ACT II

SCENE I

TIME: One year later, two days before Christmas.
SCENE: Courtyard in a large city.

A MAN. I want the prettiest one you have.

FIR TREE. Now I've been cut down and am in the city. Oh, I am so happy! But then I do miss my forest home.

MAN. [*Unpacking trees*] Here is a pretty one.

A MAN. Yes, this is the most beautiful. I will take it.

[*Carries* FIR TREE *away*]

Curtain.

SCENE II

TIME: Christmas morning.
SCENE: In the parlor of a wealthy man.

Men enter, place the tree in center of room, and depart. Enter FIRST LADY, SECOND LADY, and THIRD LADY laughing and talking. They begin to dress the tree with toys, candy, apples, and candles. At the top they fasten a large star.

FIRST LADY. Now it is very beautiful.

SECOND LADY. Yes, it is done.

THIRD LADY. Call the children.

[FIRST LADY *goes to door and calls children.*]

CHILDREN. [*Entering*] Oh! Oh! Oh!

[*Join hands and dance around tree, laughing and singing*]

FIR TREE. What are they doing? What will happen next?

[FIRST LADY *blows out candles and pretends to distribute gifts, after which they all depart.*]

Curtain.

Scene III

Time: Next morning.
Scene: Attic of house.

Fir Tree heaped in one corner among boxes, broken furniture, etc.

Fir Tree. Oh, why did they tear me down and bring me out of that beautiful room into this dark place? What does this mean? What am I to do here? I can see and hear nothing. Oh, how I wish I were back at my forest home!

Curtain.

ACT III

Scene I

Time: The next spring.
Scene: In the dump pile.

Fir Tree discovered among tin cans, dirty papers, and rags. Boys enter.

A Boy. Oh, look at the ugly old Christmas tree!

[Children *tramp on tree.*]

Fir Tree. Gone! Gone is all my happy life! Oh, if I had only enjoyed myself while I could! But now it is too late!

Enter Gardener's Boy *with ax.*

Gardener's Boy. [*Going to tree*] This will make a fine fire in our stove.

[Boy *chops tree into stove wood and carries it off stage.*]

Fir Tree. [*As* Boy *carries it off stage*] Now my life is ended. It is too late to enjoy my life now. Oh, my home! my forest home!

Curtain.

OLD PIPES AND THE DRYAD

Written by the children in the fourth grade of the Training School, Western Kentucky State Normal School, under the direction of Miss Flora Stallard, critic teacher.

CHARACTERS: OLD PIPES, an old man who pipes the cattle from the mountain; OLD PIPES' MOTHER; DRYAD; ECHO DWARF; A BOY; BOYS; VOICE; DWARFS; the CHILDREN; the Villagers.

TIME: From May till October.

SCENES: The house of an old man at the foot of a mountain near a village; the hillsides and forests near by.

ACT I

SCENE I

SCENE: A forest with a large oak tree; PIPES' cottage in distance.

OLD PIPES. [*Alone*] Oh, I never realize how old I am getting till I make this trip to the village for my wages. It is a great deal easier to pipe the cattle from the mountains than to bring my money from the village.

Enter three CHILDREN.

CHILDREN. Good evening, Pipes.

OLD PIPES. Good evening, children.

A BOY. You look tired. Should you like for us to help you up the hill?

OLD PIPES. You are very kind. I believe I will let you help me. [*He rises slowly, and the* BOYS *help him along.*] I hope I have n't made you children very tired.

BOYS. Oh, you would n't have made us tired if we had not had to go farther than usual after the cattle to-day.

[*Girl makes signs with hands, lips, and head.*]

OLD PIPES. What did you say? Went farther than usual after the cattle? Why, I pipe the cattle from the hills.

BOYS. Oh, no; you do not pipe the cattle from the mountains. It 's been a year since the cattle have heard your pipes.

You're getting too old now for the cattle to hear your pipes, so the villagers send us each day.

OLD PIPES. It is getting late now, children. It is time you were getting back to the village. Here is a penny for each of you.

CHILDREN. Thank you, Old Pipes, we hope you will soon be rested again. Good-night.

[CHILDREN *leave.* OLD PIPES *calls his mother.*]

OLD PIPES. Mother, did you hear what those children said?

MOTHER. [*Entering*] What children?

OLD PIPES. The children that helped me up the hill. They said that they had been going after the cattle for over a year. They told me that the cattle could n't hear my pipes.

MOTHER. Why, what is the matter with the cattle?

OLD PIPES. Nothing is the matter with the cattle. The trouble is with me. And as I have not earned my money, I am going to the village to take it back.

MOTHER. You are very foolish, my son. We have n't a bit of money to live on, and if you take the money back, we will starve for food. Bring the money back, Pipes. The villagers will not want it.

OLD PIPES. No, mother. I must not keep the money. I did not earn it, so I will take it back. It would not be honest to keep it. I will cut wood and so make a living for us.

[PIPES *starts to the village, becomes tired, sits under an oak tree to rest; as he sits there, a* VOICE *is heard.*]

VOICE. Let me out; let me out.

OLD PIPES. [*Jumping up*] I wonder where that voice came from. It came from this tree. It must be a "Dryad" tree. Let me see, I have heard of Dryad trees. I have heard that when the moon rises and before it sets, anyone that comes along can let her out. So I will try to find the key and let her out. Here is a piece of bark. I will try it and see if it will unlock the door. [*Unlocks the door*]

DRYAD. [*Slipping out of door and gazing about*] Oh, how beautiful the world is! It seems like a fairy land; the flowers,

the moss, the green trees, the hills are so beautiful. Oh, you good old man, how kind of you to let me out from my tree! What can I do for you to show you how grateful I am!

[*Touches him twice with her wand*]

OLD PIPES. Well, if you are going to the village, will you take this money to the villagers for me?

DRYAD. I shall be glad to do that for you, you kind old man.

[PIPES *gives money to* DRYAD, *then starts home.*]

Curtain.

SCENE II

SCENE: PIPES' cottage. PIPES asleep near the door on a rock.

DRYAD *enters, holding money in hand.*

DRYAD. Poor, honest, old man, I am going to put this money back into his pocket. I am sure the villagers will not take it, for he has worked for them so long.

[*She slips the money in pocket and runs away.* PIPES *wakens, starts indoors, but finds money in pocket.*]

OLD PIPES. Well, I wonder how this money got into my pocket! Why, I thought I had seen a Dryad and asked her to take this to the village. Oh, I really did not see her; it must have been a dream. I will take the money to-morrow, but I haven't time now. I will call mother and tell her about it. No, I won't; she'll be cross and tell me I am foolish.

[*Takes pipes and begins to play*]

MOTHER. [*Coming out scolds*] Why, Pipes, what are you playing for, if the cattle can't hear you?

[*While playing,* PIPES *finds his pipe much clearer.*]

OLD PIPES. Why, what's the matter with my pipe? It must have been stopped up!

The DRYAD *comes dancing in.*

Why, here's the Dryad. It wasn't a dream, then, after all. I thought I had only dreamed I saw you!

DRYAD. Indeed, it was n't a dream. If you could only know how happy I am now! Oh, the world is so beautiful to me, I dance and sing the whole day long! And do you not feel stronger and better?

OLD PIPES. Why, yes, I do. Oh, I know, you touched me twice with your wand, and it has made me twenty years younger. Mother, mother!

ACT II

TIME; Evening.

SCENE: A glen in the mountains.

ECHO DWARF is sleeping. Pipes of OLD PIPES are heard. Sleeping DWARF echoes pipes. Very angry he starts in search of OLD PIPES.

DRYAD *enters.*

DWARF. Ho! Ho! What are you doing here? How did you get out of your tree?

DRYAD. Why, a kind old man let me out, and I was so glad that I gave him two strokes with my wand, which made him twenty years younger. Now he can call the cattle again.

DWARF. So you are the one who has brought this trouble on me! What have I ever done to you that you should make me echo those dreadful pipes again?

DRYAD. What a funny little fellow you are! Anyone would think you had to work from morning till night. You are lazy and selfish. Learn to do good, and then you will be happy. Good-by. [*Leaves*]

DWARF. [*Shaking his fist*] I 'll make you suffer for this!

OLD PIPES. [*Entering*] Hello, little fellow. What are you doing here?

DWARF. I am looking for the Dryad.

OLD PIPES. Why, so am I.

DWARF. What do you want with her?

OLD PIPES. Let me tell you what she did for me. As I was going down to the village, I found a Dryad tree and let out the Dryad. She was so glad that she touched me twice with her wand and made me twenty years younger. Now I can blow my pipes again. I am now looking for her to ask if she will make my mother younger.

DWARF. I will go with you, but do you know that a Dryad can only make the person younger who lets her out of her tree, so you will have to shut the Dryad in, then have your mother let her out.

DRYAD *comes in*; DWARF *hides.*

OLD PIPES. I have been looking for you to ask you to go back into your tree so that my mother may let you out, and you may make her younger, she seems so old and feeble to me now.

DRYAD. Why, it is n't necessary for me to go into my tree to do that. Any time she is out of doors I shall be glad to help her. Did you think of that plan yourself?

OLD PIPES. No, a little dwarf I met suggested it to me.

DRYAD. A little dwarf. Oh, I see it all now. He is the Echo Dwarf, and he is angry with you and me. Where is he? Here he is now. Let 's put him into the tree till he learns to be better. [*They drag out* DWARF *and put him into tree.*]

DRYAD. Now, let 's go and find your mother.

OLD PIPES. Why, there she is now!

[*Tiptoeing up,* DRYAD *touches her twice with her wand and runs away.*]

OLD PIPES. Mother! [MOTHER *starts, much surprised.*]

MOTHER. Why, Pipes, how well I hear your voice. And I feel quite young.

OLD PIPES. Then come, let 's enjoy a walk together.

Curtain.

ACT III

DRYAD *comes shivering to her tree, opens the door, and calls the* DWARF *out.*

DRYAD. Come out, little Dwarf, the cattle have come from the mountains for the last time, so you are free.

[*As she enters the tree she sings*]

Curtain.

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An original play, prepared by the fourth-grade pupils in the Training School of the Western Kentucky State Normal School, under the direction of Miss Nell Moorman, critic teacher.

ACT I

CHARACTERS: A NATIVE, AHMOW, ESKIMO FATHER, A TRAVELER, AN ESKIMO, ESKIMOS, ANOTHER TRAVELER, Travelers and Natives.

SCENE: Home of Eskimos. Natives hunting seals with spears.

A NATIVE. It is very hard to find any seals to-day.

AHMOW. Father, we shall soon starve if we do not find some seal.

ESKIMO FATHER. Yes, and the snow blinds us so that we can find no game.

AHMOW. Oh, father, who are those strange men coming?

Travelers approach.

ESKIMOS. Welcome, welcome, strangers! Where are you from and why do you come here?

A TRAVELER. We have come from afar to see your country, which is a very beautiful one, but it is always so cold.

AN ESKIMO. Yes, it is very cold most of the year.

ANOTHER TRAVELER. How do you keep warm?

AN ESKIMO. We wear clothing made of fur. Our houses are made of ice with a long tunnel leading to the door. You would not think they are warm, but they are. We heat them

with a lamp which burns whale oil. Our food is meat and we drink whale oil, both of which is diet for a cold climate.

A TRAVELER. I see you have been hunting seals; do you have many animals here?

AN ESKIMO. Yes, we have been hunting seals all morning, but have caught very few. We have reindeer, dogs, polar bears, and walruses here.

A TRAVELER. Do you travel on foot?

AN ESKIMO. We travel on sleds pulled by dogs when we go any distance.

A TRAVELER. You seem to have very few plants here.

AN ESKIMO. It is too cold for anything except small bushes and moss to grow.

A TRAVELER. I enjoy hearing about your country, but it is so cold that we must return to our own country before winter.

ALL TRAVELERS. Good-by, Eskimos.

ESKIMOS. Good-by, come back to visit our country again.

Curtain.

ACT II

CHARACTERS: AN ARAB, SHEIK, HASSAN, FIRST TRAVELER, SECOND TRAVELER, THIRD TRAVELER.

SCENE: Sahara Desert.

FIRST TRAVELER. The heat is so unbearable we cannot travel much farther. The sand has nearly put out my eyes.

SECOND TRAVELER. Take courage, friend, is that not an oasis yonder where I see those trees?

FIRST TRAVELER. Yes, oh, yes, and I see some Arabs camping there. [*Travelers approach oasis.*]

SHEIK. Welcome, travelers! alight from your camels and rest with us for a while.

FIRST TRAVELER. Thank you, Sheik, for your hospitality. We have traveled far. Can you tell us where we are?

SHEIK. You are nearing the edge of the great Sahara Desert, which is in the torrid zone.

SECOND TRAVELER. We are strangers in this land, having come from the far north. We should like to hear about your country. Tell us about your plants.

SHEIK. There are very few plants here in the desert, but where the rain falls in this zone, we have trees, vines, and plants, which grow so thickly that the forest becomes a jungle.

FIRST TRAVELER. What do your people eat mostly?

SHEIK. We eat bread, dates, fruits of other kinds, cheese, and milk.

THIRD TRAVELER. The camel seems to be your chief means of transportation. Do many other animals make their home in this zone?

AN ARAB. I have journeyed to the countries south of here where they have much rain, and there they have plants and animals of huge size. The elephant, rhinoceros, hippopotamus, zebra, lion, tiger, and alligator all live there.

FIRST TRAVELER. Tell us more about these animals.

AN ARAB. So many of these large animals live there that it is dangerous to enter the jungle. They also have many birds of beautiful colors.

SECOND TRAVELER. And the homes — what kind of houses do they live in there?

AN ARAB. Their houses are usually small straw huts, for they need protection only from the heat and rain.

FIRST TRAVELER. What is that sound I hear?

SHEIK. It is only the women grinding the grain for the evening meal. Should you like to see them?

TRAVELERS. We should, indeed.

[*All walk over near the Women at work*]

SHEIK. They grind it, as you see, between two smooth stones. The grain is put in at the top here.

THIRD TRAVELER. And how do they bake the bread?

SHEIK. On a flat stone over the fire.

FIRST TRAVELER. What is that woman doing?

SHEIK. She is making butter. It is about time for the evening meal. Let 's get ready for it. [*All retire.*]

Curtain.

ACT III

CHARACTERS: Japanese travelers, and natives of United States.
SCENE: North temperate zone.

FIRST TRAVELER. We are lost; will you tell us where we are?

FIRST AMERICAN: You are in the United States, which lies in the north temperate zone.

SECOND TRAVELER. What big houses! Are they all like these here?

FIRST AMERICAN. No, some are much smaller. They are made of wood, stone, and brick.

FIRST TRAVELER. Tell us some of the things that grow in your country.

SECOND AMERICAN. We grow crops of all kinds that suit this climate, such as wheat, corn, tobacco, cotton, and fruits of many kinds. We also have large forests.

SECOND TRAVELER. Your dress is very different from ours. Of what is your clothing made?

THIRD AMERICAN. Our clothes are made of cotton, silk, linen, and wool. Cotton is grown in our southern states; wool we get from sheep; linen is made from flax, which is a plant. You know more about silk than we do.

THIRD TRAVELER. Tell us about your climate.

FIRST AMERICAN. We have a temperate climate, with moderately cold winters and moderately warm summers.

FIRST TRAVELER. I like your country.

SECOND TRAVELER. Come to see us in our home in Japan sometime.

ALL TRAVELERS. Good-by! Three cheers for the Stars and Stripes! [*All retire.*]

Curtain.

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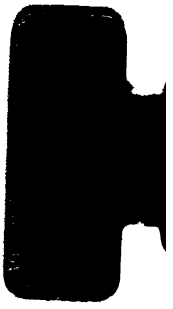
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